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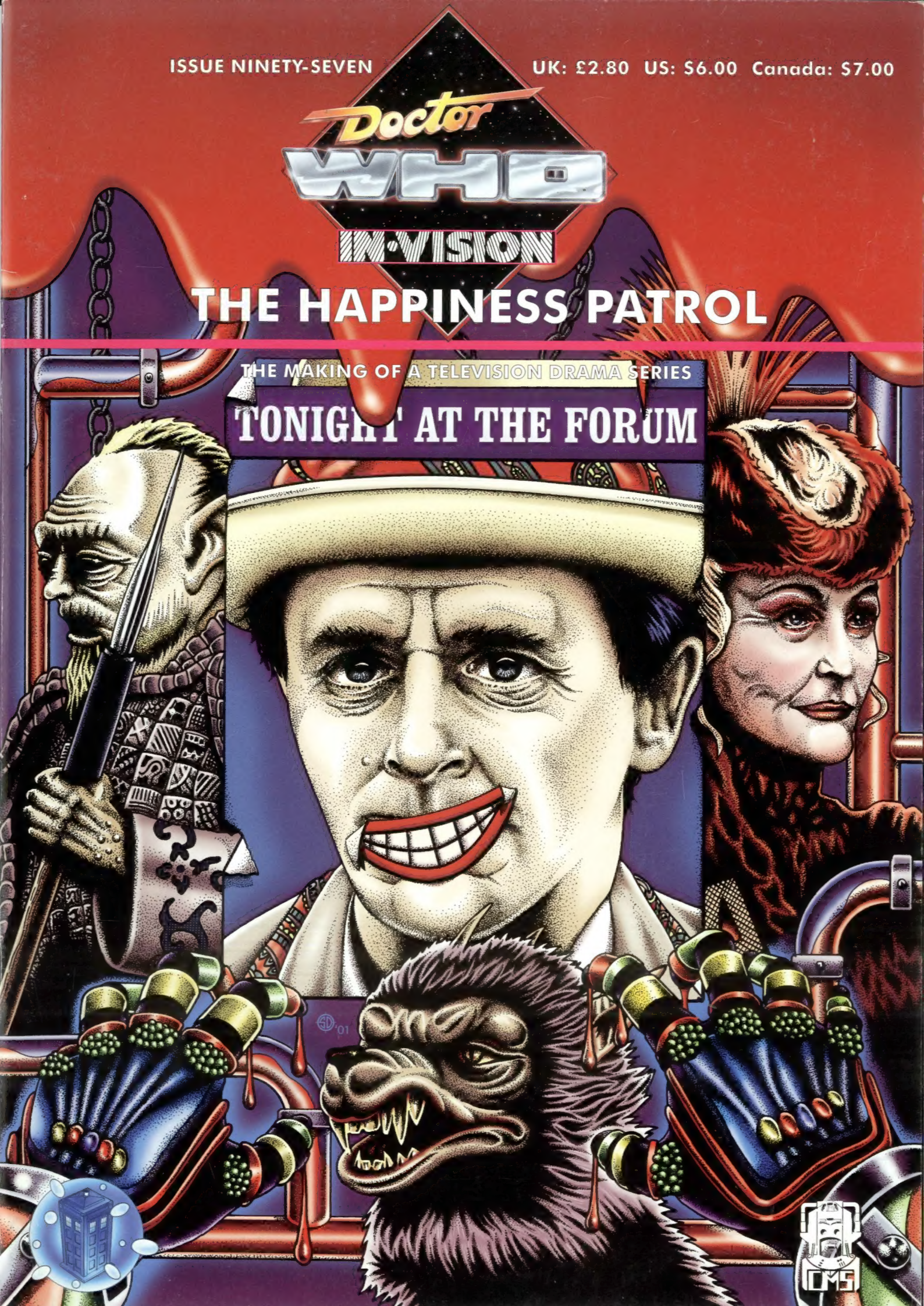
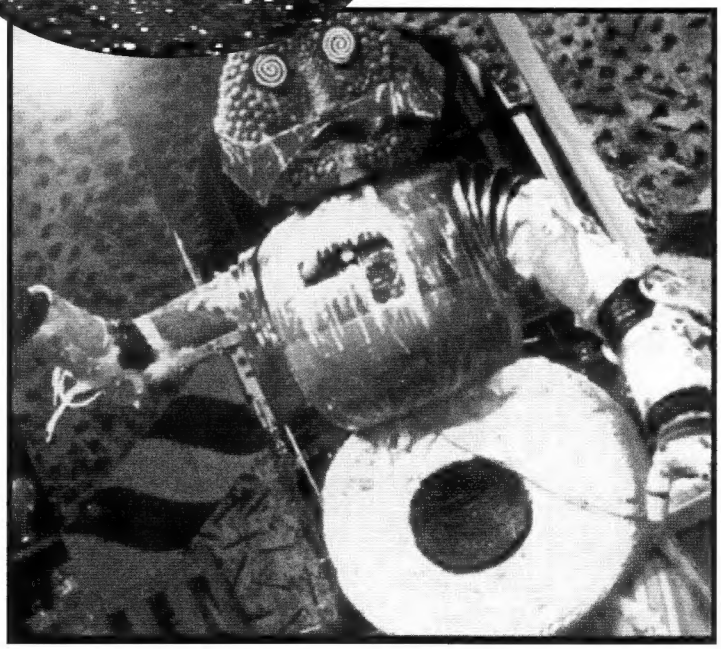
Doctor Who IN-VISION

THE HAPPINESS PATROL

THE MAKING OF A TELEVISION DRAMA SERIES

TONIGHT AT THE FORUM





Origins

The path leading to Season 25's only studio-bound story in November 1988 had been laid as early as January the previous year. It started with the arrival of Andrew Cartmel as Script-Editor and his immediate need to find writers for the seasons ahead. His main priority was to find writers who were good at pacing scenes and who could write convincing flowing dialogue. It was a bonus if they were science-fiction fans, or at least readers of the genre, but that was not a driving parameter. A proven ability to create good scripts was paramount.

One of Cartmel's old contacts at the BBC Script Unit was Tony Dinner, a journalist-cum-playwright employed by the BBC but with other freelance strings to his bow. One of these was helping to judge the winners in a 1986 Screenplay Competition, sponsored by the Greater London Council. Winner of the 1986 award was a young writer in his late twenties, Graeme Curry.

Curry had been to University to study music, and had graduated with all the accreditation necessary to ease himself into a career as a professional singer. It was at university that he first began trying his hand at serious writing. Finding he had a flair for it he quickly rose to the position of Sports Editor on the university's in-house newspaper. He left university in the early Eighties qualified in journalism as well as music, though a little unsure over which career path to follow.

Reporting won, at least to begin with, and by 1982 Curry was voted 'Young Journalist of the Year' by *Cosmopolitan* magazine. Alongside journalism he was also attempting to sell plays, and it was one of these, *Over the Moon* (about a South London footballer), that won him his GLC award. Although a screenplay, Tony Dinner felt it would work better as a radio production and agreed to work with Curry on adapting the script. Eventually it was broadcast as an Afternoon Play on Radio 4 in 1988.

When Andrew Cartmel began trawling for writers in 1987, Dinner asked permission to send a copy of *Over the Moon* to the **Doctor Who** office. Within a month Graeme Curry received an invitation to Union House.

"I first walked into Andrew's office in February 1987. He'd just wrapped up the slots for Season 24 and was seeing me early with a view to Season 25. We talked over a few months about the programme and his idea of what it was. In those early stages he was trying to decide whether I could write for **Doctor Who** or not. I wasn't sure as I didn't have a great science-fiction background. Andrew was talking of an element of **Who**-ishness – one example he have me was from Malcolm Kohll's DELTA AND THE BANNERMEN, where the child starts its lifecycle like a slug, and Billy bursts into Delta's room to see her newly-hatched child. That kind of unlikely situation, with a woman hatching her baby from an egg..."

Graeme Curry, Private Who, 1989

Graeme Curry had seen some recent **Doctor Who**s but his main recollections were of watching Tom Baker serials as a teenager in the mid-Seventies. One story in particular had stuck in his mind, THE TALONS OF WENG-CHIANG, which he admired for its air of theatricality as well as its storytelling. He was delighted when Cartmel loaned him the video to help him come up to speed with best practice approaches when writing for **Doctor Who**. It proved a sound refresher as the writer told Mark Wyman in 1989. "There's a scene in TALONS... where Tom Baker's Doctor is suddenly surrounded by sixteen enemies armed with guns and knives, and there's no way out. But the grin still plays on his face, he looks not at all flustered, and you still feel he's in complete control. I understood a lot more about **Doctor Who** in that moment. You have to create the sense of him being in danger, but also have to show that he has the wherewithal to get out of it".

Despite all this reference material, Curry was still experiencing difficulty coming up with an idea that would work. Weeks turned into months and by mid-summer the writer was close to throwing in the towel. According to legend it was almost at this moment of no return that Curry suddenly piped up, "How about a planet where people are executed if they're not happy?" The acorn was planted.

Script

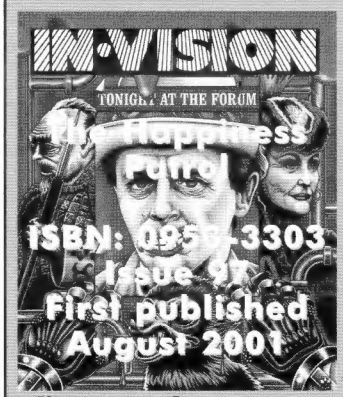
Almost as soon as the idea was hatched, the story got its working title. THE HAPPINESS PATROL was not only a name for the specific squad that doles out death in reprisal for misery, but also a metaphor for the notion of a colony under constant supervision to ensure an aura of gaiety pervades. Having been a student of music Graeme Curry was aware of the science behind using music to create moods and feelings within an audience, and he tapped into this knowledge as he began fleshing his ideas out into a storyline during August 1987.

The style of Curry's initial story breakdowns was very Fifties middle America, with hardships and

WELCOME TO
TERRA ALPHA
POPULATION 10 Million

"It comes from hearing muzak in lifts, or being greeted with "Have a nice day" and a big cosmetic smile when you go into McDonalds. The extension of that was to identify the things in society that are cosmetic and make them the benchmarks of a regime – hence the patrol's nasty cheerleader aspect. When we started the idea was to make it very American; all bright and brassy, with Fifties cars on a shiny set."

Graeme Curry, Private Who, Mark Wyman, 1989



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Contributors: Paula Bentham, Gary Downie, Derek Handley, Clayton Hickman, Diane McGinn, Andrew Pixley, Jim Sangster, Stephen James Walker, Martin Wiggins

Cover: Sean Ditchfield
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Editorial address:
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E-mail: abrowne@cix.co.uk

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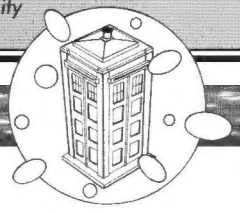
13 Northfield Rd,
Borehamwood,
WD6 5AE UK



repression masked by instilled overindulgence in glittery materialism. The writer was true to his word and identified all the cosmetic icons, styles and pastimes of Fifties consumerism, and melded them with the business approach of an Eighties fast food outlet.

Into this mixture Curry added the confectionery motif that would come to symbolise so much of the story on screen. As with fast food outlets, the writer saw sweets as a device exemplifying a regime that covers the pain of decay with ever-larger doses of enforced, cloying sweetness. Seeking to model a character on these ideals, Curry devised the regime's executioner, the Kandyman.

"Sweets are a confection, rather bad for you, are a cosmetic, and offer no real solution to anything. The idea was that the Kandyman and Gilbert M are churning out sweets to keep the people happy for the time being. But it's all artificial, not real. The speech by the Doctor at the end of part three shows what we were trying to attack. You give them sweets, or party games, and none of them brings real fulfilment. The Happiness Patrol, the muzak, the Kandyman, arcade games – they all fit the same themes."

Graeme Curry, Private Who, 1989

Comic Roots

A possible inspiration for THE HAPPINESS PATROL may have been ALL THE WORLD'S A STOOGE, a one-off comedy in Ronnie Barker's 1971 series **Six Dates with Barker** (which also included the original versions of *The Phantom Raspberry Blower of Olde London Town* and the pilot for Barker's 1988 series **Clarence**).

Written by Barker himself under his pseudonym of Gerald Wiley, All the World... is set in a world where comedy has become the new religion and jokes are compulsory, with grave consequences for those who refuse to join in with the fun.

Unfortunately, it's not been possible to discover any further details about the play, as it's one of the scripts omitted from Barker's 1999 book, *All I Ever Wrote* (which as he admits in the introduction, should be subtitled 'and remembered to keep a copy of.), though the production survives in the LWT archives.

Though there's no evidence that Graeme Curry was influenced by this play, he would have been at the right age to have seen it and forgotten it, aside from a lurking idea in his subconscious. Certainly Barker's make-up in the play bears a strong resemblance to Curry's original vision of the Kandyman...

2774AD: All the World's a Stooge LWT, 12 February 1971, as the finale of **Six Dates with Barker**. Written by Gerald Wiley, (aka Ronnie Barker), directed by Maurice Murphy, produced by Humphrey Barclay.

Prince Boffo . . . . . .Ronnie Barker
Arch Funster . . . . . .Michael Hordern
Atlas . . . . . .Victor Madden
Cheeky . . . . . .Lesley-Anne Down
Princess Hysteria . . . . . .Joyce Grant

In keeping with **Doctor Who** tradition the Kandyman was to be an android villain; a robot with a sophisticated programmed personality, but encased in a flesh-like exo-shell. The result, as described in Curry's script for part one, imagined a creature midway between Ronald McDonald and Chris Evans.

"Humanoid but not human. He is actually composed of sweet substances and a robotic skeleton completely unseen deep inside his synthetic body. He is chubby and jolly looking but at the same time elegant and sinister. The colour of his skin, lips, etc. suggests sweets and sugar confections rather than human flesh. He is tall and powerful. He wears a white lab coat, a bow tie and red-framed movie star glasses. These and his other items of apparel, the pens in his pocket, etc. are all made of candy."

In later versions of the script Curry lavished a lot of detail on the Kandyman. Rather than depict him as a stereotypical killer, zealous about his trade, the writer decided he should be shown as bored with his job, fatigued after so many deaths and so many requests for entertaining executions. To enforce this aura of ennui Curry wrote in little touches such as the Kandyman absent-mindedly chewing on his glasses (made out of toffee) and even, at one point, accidentally slicing off one of his fingers. Being made of candy, of course, it was an easy task to re-attach his sticky fingers…

The regime, and indeed the story, had to have a principal villain. Borrowing from Franz Kafka's novel *The Trial* Curry had hit upon the notion of giving his regime characters conventional first names, but surnames that were letters of rank and merit in place of family titles. Hence Gilbert M, Susan Q and Joseph C (the central character in Kafka's novel was Joseph K). The nearer the front of the alphabet you were, the higher your standing in this society. If you were identified as an off-worlder however, an alien, then your ranking suffix was the tag 'sigma'. This added another level of totalitarianism, by evoking the identifying number plates issued to foreign correspondants by communist regimes.

In May 1987 the Conservative government under Margaret Thatcher won its third term in office. To the majority of those in the media and broadcasting who, as former **Doctor Who** Producer Barry Letts once pointed out, tended to be on the political left, this was a sad prospect. Thatcher was no friend of broadcasting, especially the BBC, and had denied the Corporation's requests for hefty license fee raises on many occasions. In reply the media had encouraged a burgeoning second wave of satirical comedy that had defined an image of Thatcher's Britain through comedians such as Ben Elton, shows like **Spitting Image** and a regular column in *Private Eye* – the *Dear Bill* letters. The Dear Bill feature by John Wells in particular, painted Dennis Thatcher as a docile pensioner whose plans for a quiet retirement, playing golf and watching television, had been entirely mucked up by his hectoring wife being elected Prime Minister! Out of just such a scenario was the relationship between Helen A and Joseph C crafted.

Both Andrew Cartmel and Graeme Curry seized on the idea of satirising Margaret Thatcher through Helen A and as script-writing got underway they developed her as a character that mouthed sweet platitudes in front of audiences while acting ruthlessly behind the scenes.

In September 1987 head of department Peter Cregeen informed Producer John Nathan-Turner, that a fourteen-episode Season 25 had been given the green light. Straight away Andrew Cartmel commissioned Graeme Curry to begin work on a full script for part one of a story that had, by now, been retitled *The Crooked Smile*. A lot of work had been done already by this stage, so most of what the writer had to do was polish up existing drafts and type it into a formal submission, confident now that he would be paid. Part one was delivered on 23 September 1987.

Andrew Cartmel approved the script, as did John Nathan-Turner, but the Producer expressed specific concerns about the level of anti-Thatcher satire present in the work. Relations between the BBC and the Prime Minister were not good and if a perception arose through the newspapers that the BBC was somehow attacking her through the medium of **Doctor Who**, the programme itself would suffer in the long run. Permission was granted to commission parts two and three in script form, but with the Thatcher satire greatly reduced.

"I remember agreeing with Graeme Curry that he should make it an attack on Thatcherism. Then we back-pedalled slightly and claimed that it wasn't intended to be taken that way. Along comes Sheila Hancock who, without anybody prompting her, latched onto that and played it like Thatcher. So Graeme and Sheila would do conventions together and if asked whether it was an attack on Thatcherism, he'd waffle politely, trying to keep us out of hot water, and Sheila would just say, "Of course it was!" Which it was, but nobody intended it to be merely that and nothing else. We didn't want to do something that would only function in that Eighties period."

Andrew Cartmel, TSV fanzine

Script-Editing

Episodes two and three were commissioned on 30 September with delivery dates stipulated in the contract as 5 December and 5 January respectively. In later interviews Graeme Curry remembered these months as quite tortuous, not least because he found the story evolving along lines different to those he had originally envisaged. And while most of these changes proved beneficial, it did entail a lot of going back to revise sections of script that had already been committed to print.

The first episode contained several ideas that were radically changed as a result of Curry developing material for parts two and three. First was the whole plastic and chrome McDonalds feel, complete with neon lights and overlaid tracks of muzak that Curry felt would have worked artistically, but which probably would have driven the entire cast and crew mad before the end of production. In its place writer and Script-Editor favoured a darker, moodier backdrop, akin to the Philip Marlowe 'film noir' movies of the 1930s and 1940s. In place of bright, modernistic Formica and plastic they favoured art-deco architecture and pastel-colours: a mixture somewhere between classical sandstone and Frank Lloyd-Wright modernism.

Hand in hand came the notion of setting the story entirely at night and of replacing muzak with a melancholy jazz and blues soundtrack. Eliminating any daytime scenes also called into question the serial's time-span. Initially Graeme

"The sense of a society in decay only came along in the middle of writing. Andrew and I decided we wanted a sense of it tumbling to its own death by the third episode, perhaps even without the Doctor being there. We spoke in terms of Venice crashing into the sea, or Berlin falling around Hitler as the situations we wanted to evoke. Once the third episode was written along those lines, I then had to go back and re-write the first episode until we got the three matched up. The story was actually called *The Crooked Smile* for a month or so. We'd already worked out that the group would be called the Happiness Patrol, and that very quickly became the title."

Graeme Curry, Private Who, 1989

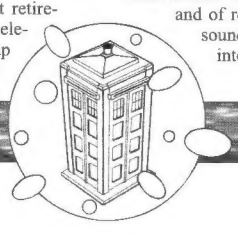
Script One?

A reported, but unconfirmed, account of an original outline for the story claims that it was originally to have featured the Master. In this version, the Master has come to the planet Arcadia and allied himself with Helen Prime, helping her to power and providing a robotic executioner to do her dirty work. He is using the alias of Master M, and is shocked when the Doctor arrives. Having failed to kill him, he realises that the revolution is hours away, worms his way back to his TARDIS in Helen Prime's inner sanctum, and leaves her and the Kandyman to face the music. However Anthony Ainley was apparently disatisfied with the script, and the sadism of the character would have jarred with the light-hearted elements of the story.

The script was then redrafted so that 'Master M' became Gilbert M, and the emphasis was shifted from creator to creation (so that the Master's lines were given to the Kandyman.

Ref: International Electromatix, 1989

WELCOME TO TERRA ALPHA POPULATION 7 Million



Curry had imagined the story taking place over a matter of weeks, with the Doctor gradually putting into action those plans already laid. Instead he was now asked to consider having the whole revolution staged in the course of one night – between sunset and sunrise. In the event Curry was surprised at how little he had to rewrite to make this happen.

The notion of making a story outdoors on indoor sets was a factor Curry did not mind one bit once he learned his story would be the studio-bound one of the season. If anything he felt the controlled sunsets, elongated shadows and mood lighting would only add to the surreal, artificial look he was keen they should achieve. More problematic was a need to rethink The Forum and Arcadia. Work-in-progress scripts contained a sequence of the Doctor and Ace desperately performing a vaudeville act on stage, with death their penalty should they fail to get laughs from the audience. Although this harked back to their earlier discussions about the theatrical brilliance of THE TALONS OF WENG-CHIANG, Cartmel asked Curry to delete the whole scene as it was too close to one developed for the planned story two, THE GREATEST SHOW IN THE GALAXY, where it had greater relevance.

Arcadia was revisited on the grounds of cost. Curry saw this as Terra Alpha's version of a death camp, where inmates are forced to play endlessly on banks of fruit machines until a losing combination is scored, at which point they are electrocuted. Preliminary enquiries about hiring racks of fruit machines, especially vintage ones, yielded prices too high to afford. Basically the production could have one fruit machine, and a modern one at that. So Curry had to change the amusement arcade to a 'Waiting Zone', and have just one condemned soul playing the one armed bandit.

Another idea for Arcadia that had to be junked due to expense was a specially designed racing car game where the player would sit inside an electric go-cart mounted on a dais, facing a series of screens. Onto these screens would be projected views of urban streets, the objective for the player being to mow down as many killjoy pedestrians as possible. In Curry's original script the Doctor and Ace escaped from Arcadia by unlatching the bolts securing the go-cart, thereby furnishing them with a working getaway vehicle.

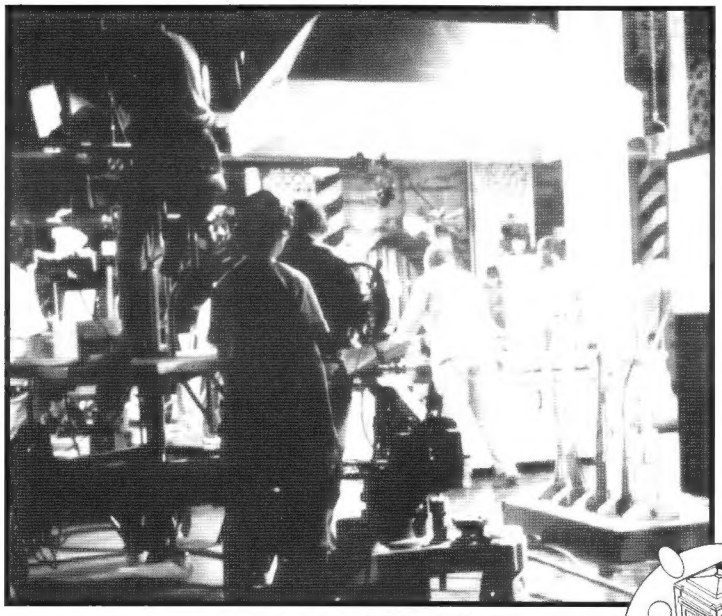
Thanks to these rewrites Curry's scripts were delivered later than planned. Part two arrived on 9 December, just four days late, but part three, due on 5 January 1988, did not make it until 15 February due to a late need to modify the plot so that it became more apparent Terra Alphan society was on the verge of collapse in the first place. The Doctor's presence was merely the catalyst for it happening in a more controlled fashion.

One factor common to all three submissions was their length. In all cases Curry had gone way over limit and produced scripts that were between 40 and 45 minutes in running time.

"Many people don't realise how hard it is to time scripts. You can have two scripts, both 63-pages long, which by convention means they should run for 63 minutes. But they can end up being wildly differing lengths. In years of dealing with Directors, Producers and writers, I have come to realise that no one can precisely time a script. There might be somebody out there with this magical ability but they must be one in a million. For me a story is first the script, then the rushes. I might watch it on broadcast, but the material that's missing is still in my head, so I don't notice."

Andrew Cartmel, TSV fanzine

Part one had to lose an establishing caption slide of Terra Alpha and the TARDIS suffering the indignity of having its roof light shot off by Daisy K as she demonstrates how lethal their toy-looking guns really are. That same scene also lost a sequence where the Doctor and Ace are offered sweets from a chocolate box, the Doctor replying with heavy emphasis, "I'm no good at choosing."



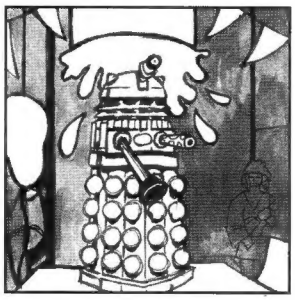
The native Terra-Alphans were conceived as creatures that could be rendered as puppets, like Yoda in the *Star Wars* films. Curry wanted to show them as small, intelligent rodent-like beings with glowing eyes. He hinted they should appear scary when first seen peering from beneath a manhole cover. Only when they were fully revealed would their gentle, sympathetic demeanours become apparent. Certainly these creatures were imagined as small enough to make thoroughly digestible snacks for Helen A's 'pet', Fifi, described by the writer as, "...a small, evil-looking creature, reminiscent of a particularly nasty alien ferret".

Episode two had to lose a lengthy exchange between Helen A and Ace, where the latter declines an audition for the Happiness Patrol because she hates singing and dancing. Determined that she will appear at The Forum, Helen A has her bound and gagged and paraded down Bluesy Street to the theatre. The ending was altered as well to delete a shot of Daphne S being carried out of the theatre in a body bag and dumped unceremoniously into a rubbish skip.

Part three lost several sequences featuring Helen A, notably a scene of the matriarch menacingly reviewing events with her director of reports over a cup of tea; an intended spoof of a Thatcherite cabinet meeting. The storming of Arcadia/The Waiting Zone was lost as was a sequence of the Doctor looking at the pipe map in the kitchen and realising the Kandyman will not get far.

Having finally silenced all the incessant muzak-blaring speakers, this narrative thread should have ended with a scene of the Doctor's group trekking back through the pipes and coming across a John Lennon-inspired piece of partially scrawled graffiti, "Give peace a..."

Personnel



Alongside Peter Cregeen's announcement that Season 25 could go ahead came news that **Doctor Who**'s budget for 1988 would, inflation allowances aside, be the same as 1987. The introduction of 'total costing' for productions meant that Producers or support departments could now face penalties for overspending. No more could internal money pots be juggled around from one area to another to cover shortfalls. Effectively the financial noose was tightening.

Concerned about this development John Nathan-Turner opted not to change the format that had worked so well in Season 24. The structure for 1988 would again be two four-parters, followed by two three-parters that, for cost effectiveness, would be made as a six-episode production neatly divided into one show made on location, the other totally made in studio.

The obvious choice to direct the six-parter was Chris Clough, as he already had two year's experience just doing that. TERROR OF THE VERVOIDS/THE ULTIMATE FOE had been done this way in 1986, likewise DELTA AND THE BANNERMEN/DRAGONFIRE in 1987.

Clough joined production 7K/7L in April 1988, two months ahead of the first shooting dates. In a luxury rarely accorded to **Doctor Who** Directors, he was immediately handed a virtually complete set of scripts and was thus able to read through both stories ahead of his design team.

Recalling how well last year's joint productions had worked Clough asked to reassemble as many of his 1987 team as possible. John Asbridge was available to handle set design, as was Richard Croft, the Costume Designer who had crafted the look of Ace for DRAGONFIRE.

Gillian Thomas was not available for Make-Up, but John Nathan-Turner was able to secure the services of Dorka Nieradzik, one of the department's most senior Designers and one of the few with a skilled understanding of prosthetics, wig-making and animatronics. Her **Doctor Who** pedigree stretched back to working as an assistant on PLANET OF EVIL in 1975. She was a full Designer by the time THE LEISURE HIVE came along in 1980 and had since then worked on LOGOPOLIS, FOUR TO DOOMSDAY, TIME-FLIGHT, VENGEANCE ON VAROS, REVELATION OF THE DALEKS and the MINDWARP segment of TRIAL OF A TIME LORD.

THE HAPPINESS PATROL was Perry Brahan's first major job as a Visual Effects Designer, though previously he had worked in an assistant capacity on FRONTIOS in 1983. Dave Chapman and Dicks Mills were on hand, as ever, supervising the Electronic Effects and Special Sounds tasks.

Incidental music was the only area where a separate talent was needed for each story. Again Chris Clough was lucky enough to be reunited with composers he had worked with last year: Keff McCulloch for 7K and Dominic Glynn for THE HAPPINESS PATROL. Usually on **Doctor Who** music composers are only engaged and brought in once edited tapes are ready for viewing. In this instance the Director wanted Glynn to attend some of the design meetings and rehearsals to get a flavour of the jazz and blues themes that would be needed – particularly those that would be 'played' on screen by Earl Sigma.

Casting proved a lengthy exercise on this production, due in part to Clough having a full set of scripts from which to draw so many references. He saw the casting of Helen A. as the crucial role, applying a kind of pyramid logic to selecting contrasting faces and personalities to those in the various cast strata below. RSC actress and singer Patricia Routledge was his first choice. Although her starring role as Hyacinth Bouquet in

Sheila Hancock

Actress and comedienne Sheila Hancock was born near Blackgang Chine on the Isle of Wight on February 22 1933. After training at RAA, her early stage work included roles in *The Anniversary*, and a Broadway stint in *Entertaining Mr Sloane.*

Despite the reputation these roles won her as a serious stage actress, Hancock also built a reputation as a comedienne, with roles in the **Carry On** films, in her own series **But Seriously, It's Sheila Hancock**, and more recently an appearance on **Have I Got News for You**. Her autobiography is called *Ramblings of an Actress.*

Hancock's first husband was actor Alec Ross, with whom she has a daughter, the actress Melanie Thaw, who adopted her step-father's name. He is, of course, actor John Thaw, with whom Hancock has another daughter Joanne, and a step-daughter Abigail Thaw. In the early 1990s this marriage was interrupted by a brief separation, but has nevertheless endured through Hancock's own battle with cancer.

The Russian Bride (29-30/7/2000)
EastEnders (Barbara) (BBC1, 2000-2001)
Have I Got News for You (BBC2, 12/5/2000)
The Thing About Vince (Pat) (2000)
Hold Back the Night (Vera) (1999)
Alice in Wonderland (Cook) (1999)
Close Relations (Dorothy Hammond) (1998)
Love and Death on Long Island (Mrs. Barker) (1997)
Dangerous Lady (Sarah Ryan) (1995)
The Buccaneers (Duchess of Trevenick) (1995)
A Business Affair (Judith) (1994)
Brighton Belles (Frances) (1993-94)
Gone to Seed (Mag) (13/11-18/12/92)
My Kingdom for a Horse (Steve's Mother) (1991)
3 Men and a Little Lady (Vera) (1990)
Hawks (Regina) (1989)
Doctor Who (Helen A) THE HAPPINESS PATROL (BBC1, 1988)
Buster (Mrs. Rothery) (1988)
Home to Roost (Sue) A7: THE WAY WE WERE (YTV, 31/5/85)
Bulman (Kate) I MET A MAN WHO WASN'T THERE (Granada, 14/8/85)
Shakespeare (Herself) (1984)
The Wildcats of St. Trinian's (Olga Vandemeer) (1980)
God Our Help
But Seriously, It's Sheila Hancock (3/12/72-14/1/73)
Now, Take My Wife (Claire Love) (1/4,13/9-6/12/71)
The Mating Machine
Take a Girl Like You (Martha Thompson) (1970)
Mr Digby Darling (Thelma Teesdale) (YTV, 1969-71)
Horizontal Hold
The Anniversary (Karen Taggart) (1968)
How I Won the War (Mrs. Clapper's Friend) (1967)
The Bed-Sit Girl (Sheila Ross) (1965)
Carry On Cleo (Senna Pod) (1964)
Night Must Fall (Dora) (1964)
Entertaining Mr Sloane
The Moon-Spinners (Cynthia Gamble) *(1964)*
The Girl on the Boat (1962) Jane) (1962)
Twice Round the Daffodils (Dora) (1962)
The Rag Trade (Carol) (1961-62)
The Bulldog Breed (Doris) (1960)
Light Up the Sky! (Theater Act) (1960)
Doctor in Love (uncredited,Librarian) (1960)

Ronald Fraser

Born on 11 April 1930, in Ashton-under-Lyne on Tameside, Ronald Fraser was trained at RADA and became a staple of British film and television for almost forty years, often playing authority figures with a sad or seedy secret, in the vein of **The Goon Show**'s Grytpype-Thynne. After a long-career in films his **Doctor Who** role came as he began a stint of TV guest appearances which continued until his death from an internal haemorrhage on 13 March 1997. He lived in London and was divorced from his wife, former actress Elizabeth Howe and had two daughters, Fiona Julie and Alison Sara.

TFI Friday (The Lord of Love) (1996-1997)
The Fortunes and Misfortunes of Moll Flanders (Sir Richard Gregory) (1996)
Heavy Weather (Sir Gregory Parsloe) (1995)
Class Act (Judge MacVitie) (1994)
Virtual Murder (Van Helsing) A DREAM OF DRACULA (BBC1, 21/8/92)
The Adventures of Young Indiana Jones: *The Phantom Train of Doom* (1992)
The Mystery of Edwin Drood (Dean) (1993)
The Blackheath Poisonings (Doctor Porter) (Central, 7/12-9/12/92)
Let Him Have It (Niven's Judge) (1991)
Lovejoy (Michael Edwards) B7: NATIONAL WEALTH (BBC1, 17/2/91)
Boon (Len Drumgold) E8: BURNING AMBITION (Central, 13/11/90)
The Comic Strip Presents: *Oxford* (Geoffrey) (C4, 22/2/90)
Scandal (Justice Marshall) (1989)
Doctor Who (Joseph C) THE HAPPINESS PATROL (BBC1, 1988)
Life Without George (Harold Chambers) (1987-89)
Fortunes of War (Commander Sheppey) (11/10-22/11/87)
Les Aventuriers du Nouveau-Monde (1986)
Lovejoy (Drummer) A1: THE FIREFLY CAGE (BBC1, 10/1/86)
Absolute Beginners (Amberley Drove) (1986)
Trail of the Pink Panther (Dr. Longet) (1982)
Pygmalion (Colonel Pickering (1981)
Spooner's Patch (ATV/Central, 1979-82)
The Wild Geese (Sgt. Jock Taggart) (1978)
Pennies from Heaven (Major Archibald Paxville) (BBC, 7/3-11/4/78)
Hardcore (Marty) (1977)
Come Play with Me (Slasher) (1977)
The Sweeney (Titus Oates) C1: SELECTED TARGET (6/9/76)
Star Maidens (Col. Kipple) THE PERFECT COUPLE (Scottish, 4/4/77)
Paper Tiger (Forster) (1975)
Man in the Zoo **(1975)**
Percy's Progress (Blocker) (1974)
Swallows and Amazons (Uncle Jim) (1971)
Play of the Month: *The Wood Demon* (BBC1, 17/11/74)
Ooh, You Are Awful (Reggie Campbell Peek) (1972)
Rentadick (1972) Major Upton) (1972(
The Magnificent Seven Deadly Sins (George) (1971)
The Rise and Rise of Michael Rimmer (Tom Hutchinson) (1970)
Too Late the Hero (Private Campbell) (1970)
The Misfit (Basil Allenby-Johnson) (ATV, 1970-71)
The Bed Sitting Room (The Army) (1969)
Sinful Davey (MacNab) (1969)
Sebastian (Toby) (1969)
The Killing of Sister George (Leo Lockhart) (1968)
Fathom (Col. Douglas Campbell, Chief of HADES) (1967)
The Whisperers (Charlie) (1966)
The Flight of the Phoenix (Sergeant Watson) (1965)
The Avengers (Sir Horace Winslip)D2: THE GRAVEDIGGERS (ABC, 9/10/65)
The Beauty Jungle (Walter Carey) (1964)
Crooks in Cloisters (Walt) (1964)
Daylight Robbery (1964)
Victim Five (Inspector Lean) (1964)
Allez France! (Le sergent irlandais) (1964)
Girl in the Headline (Sergeant Saunders) (1963)
The Punch and Judy Man (Mayor Palmer) (1963)
The V.I.Ps (Joslin) (1963)
The Girl on the Boat (Colonel) (1962)
The Pot Carriers (Redband) (1962)
Private Potter (Doctor) (1962)
In Search of the Castaways (Guard) (1962)
Comedy Playhouse: *Sealed with a Loving Kiss* (Arnold) (BBC, 9/2/62)
Out of This World (Oscar Raebone) THE TYCOONS (ABC, 22/9/62)
Danger Man 25: The Brothers (ITC, 23/4/61)
The Best of Enemies (Prefect) (1961)
Don't Bother to Knock (Fred) (1961)
Hellions (Frank) (1961)
The Long and the Short and the Tall (Lance Corporal 'Mac' Macleish) (1960)
The Sundowners (Ocker) (1960)
Bobbikins (Sailor Joe) (1960)
The Black Ice (1957)
There Was a Crooked Man (Cummins) (1960)
Bootsie and Snudge THE DEVIL (Granada, 1961)
The Invisible Man (Sharp) JAILBREAK (1958)

Georgina Hale

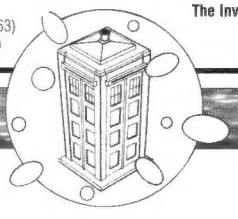
A noted stage actress with a string of appearances in Ken Russell's musical biopics to her credits, Georgina Hale was born in Ilford, Essex, on 4 August 1943, and is probably best remembered to TV audiences as Jean Bird, the squeeky voiced wife of Adam Faith's anti-hero Budgie in Verity Lambert's 1970 saga of gangland life in London.

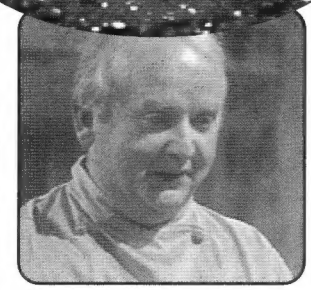
Casualty (Janet Henbury) O5: CHOKED, PART 1 (14/10/2000)
A Rather English Marriage (Sabrina's Maid) (1998)
Preaching to the Perverted (Miss Wilderspin) (1997)
Jackson: My Life... Your Fault (Josephine) (1995)
Murder Most Horrid (Lady Jamieson) B3: A SEVERE CASE OF DEATH (17/3/94)
Beyond Bedlam (Sister Romulus) (1993)
Take Off with T-Bag (Tabitha-Bag) (1992)
The Count of Solar (Countess Solar) (1991)
One Foot in the Grave (April Bluett) B5: LOVE AND DEATH (8/11/90)
Murder by Moonlight (Quinney) (1989)
Doctor Who (Daisy K) THE HAPPINESS PATROL (1988)
Boon (Alison) B10: FISTFUL OF PESETAS (10/11/87)
Castaway (Sister Saint Margaret) (1987)
Hammer House of Horror (Sheila) A13: MARK OF SATAN (6/12/80)
Lady Killers (Ruth Ellis) Lucky, Lucky Thirteen! (1980)
McVicar (Kate) (1980)
Watcher in the Woods (Young Mrs. Aylwood) (1980)
The World Is Full of Married Men (Lori Grossman) (1979)
Sweeney II (Switchboard girl) (1978)
Valentino (uncredited cameo) (1977)
East Lynne (Afy Halljohn) (1976)
Voyage of the Damned (Lottie Schulman) (1976)
Yes, Honestly (Georgina) (1976)
Lisztomania (Uncredited cameo) (1975)
Play for Today: *Two Sundays* (Hilary) (1975)
Play for Today: *Plaintiffs and Defendants* (Joanna) (1975)
Upstairs, Downstairs (Violet Marshall) E6: OLD FLAME (12/10/75)
Butley (Miss Heasman) (1974)
Mahler (Alma Mahler) (1974)
The Love Ban (Joyce) (1973)
A.D.A.M. (Jean Empson) (1973)
Play for Today: *Only Make Believe* (Sandra George) (1973)
The Strauss Family (1972)
The Boy Friend (Fay) (1971)
The Devils (Philippa) (1971)
Eagle in a Cage (Betty Balcombe) (1971)
Budgie (Jean Bird) (1970-71)

Rachel Bell

The second-in-command of The Happiness Patrol came to Doctor Who direct from John Sullivan's sitcom Dear John, where she played the group leader Louise, perennially obsessed with her comrades' 'sexual problems.'

A Dark Adapted Eye (Mrs. Morell) (BBC1, 1994)
The Darling Buds of May (Edith Pilchester) (1991-)
Dear John (Louise) (BBC1, 1986-87)
Miss Marple: *A Pocketful of Rye* (Jennifer Fortescue) (BBC1, 7/3-10/3/85)
Sweet William (Mrs. Kershaw) (1980)
Disraeli (Clara) (ATV, 5/9-26/9/78)
Only Fools and Horses (Lil) To Hull and Back (BBC1, 25/12/85)
Alas Smith & Jones A1/A6(BBC1, 31/1 & 6/3/84)





Harold Innocent

It's surprising to find that an actor whose later roles tended to epitomise the British establishment – slightly camp, somewhat over-indulgent an distinctly complacent – began his film career in Hollywood, but Harold Innocent's first screen role came as an extra in the **Twilight Zone** episode THE OBSOLETE MAN – like THE HAPPINESS PATROL, a tale of an Orwellian society where the unnecessary disappear.

Born in Coventry on April 18, 1935, Innocent's most significant, if brief, role in telefantasy was as the hit-and-run assassin of Marty Hopkirk in the first episode of **Randall and Hopkirk Deceased**, while. reflecting his role in THE HAPPINESS PATROL, one of his final roles was a Margaret Thatcher's campaign manager Peter Morrison in the docu-drama **The Last Days of Thatcher**. He died on 12 September 1993, as his last role in the **Doctor Who** radio serial THE PARADISE OF DEATH reached the air.

Heartbeat (Martin Lessor) C4: Going Home (24/10/93)
The Brittas Empire (Judge) C1: TRIAL (7/1/93)
The Alleyn Mysteries (Lord Robert Gospell) B1: DEATH IN A WHITE TIE (???)
EastEnders (Santa) (15/12/92)
Fergie & Andrew: Behind the Palace Doors (Robert Hazlett) (1992)
Robin Hood: Prince of Thieves (Bishop) (1991)
The Mixer (Klickerman) B1: MIXER'S THE MASTERPIECE
Harry Enfield's Television Programme (Goering) (1990)
Henry V (Burgundy) (1989)
Spirit of Man (Maggid of Kozhenitz) (1989)
The Tall Guy (Timothy) (1989)
Try This One for Size (Kendrick) (1989)
Doctor Who (Gilbert M) THE HAPPINESS PATROL (1988)
Buster (Justice Parry) (1988)
Little Dorrit (Mr. Rugg) (1988)
Without a Clue (Mayor Johnson) (1988)
Porterhouse Blue (Bursar) (1987)
The Canterville Ghost (Hummle Umney) (1986)
Paradise Postponed (Jackson Catelow) (1986)
Brazil (Interview Official) (1985)
Diana (Gayelorde-Sutton) (12/1-15/3/84)
An Englishman Abroad (Rosenkrantz) (BBC1, 29/11/83)
East Lynne (Justice Hare) (1982)
Juliet Bravo (Cyril Pybus) C14: WHERE THERE'S MUCK. (4/12/82)
The Professionals (Northcott) E2: OPERATION SUSIE (14/11/82)
The Professionals (Repton) B7: NOT A VERY CIVIL CIVIL SERVANT (18/11/78)
Malice Aforethought (1980)
Galileo (Second Secretary-Informer) (1975)
Upstairs, Downstairs (Arthur Granville, M.P) Special Mischief (29/12/72)
The Persuaders! (Coady) TO THE DEATH, BABY (18/2/72)
Callan (Freddie) C3: SAME TRICK TWICE (22//4/70)
Loot (Bank Manager) (1970)
Every Home Should Have One (Jimpson) (1970)
The Notorious Landlady (Young Escort) (1962)
Callan (Millett) B3: YOU'RE UNDER STARTER'S ORDERS (22/1/69)
The Avengers THE ROTTERS (8/1/69)
The Champions (Dr Amis) AUTOKILL (1969)
Crane (Jacko) GYPSY'S WARNING (1964)
The Avengers (Frank Leeson) C9: THE MEDICINE MEN (23/11/63)
On the Razzle (Coachman) (1961)
Gunsmoke (George Catawomper) F12 (10/2/62)
Gunsmoke (William Chesterland) F8: (18/11/61)
The Twilight Zone (Man in Crowd) B29: THE OBSOLETE MAN (2/6/61)

Richard Sharp

Though not a jazz player, Richard Black is definitely a musical star, having wn acclaim for his part in the hit stage show *Five Guys Called Moe*, and his performance is immortalised on the video **Hey Mr Producer**..

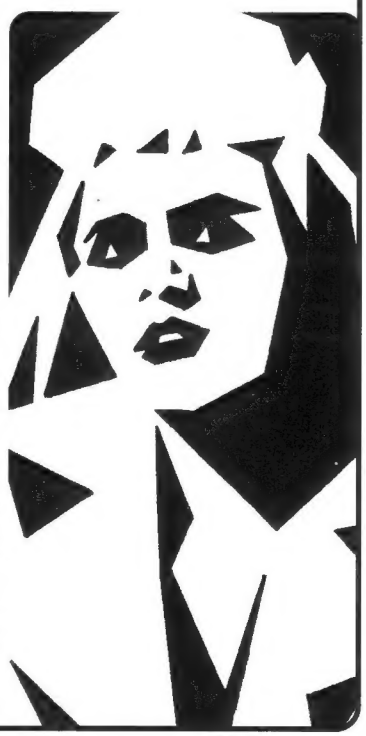
CI5: The New Professionals (Major Simms) A7: SKORPION (7/11/99)**Hey Mr. Producer** (Moe) (1998)
Futuresport (Game Blader) (TVM 1998)
Code Name: Wolverine (Naval Commander) (TVM, 1996)
Mission: Impossible (C.I.A. Lobby Guard) (1996)
Age of Treason (Petro) (1993)
Perry Mason: *The Case of the Desperate Deception* (Major Fletcher) (1990)
Crusoe (Colcol) (1988)
Honor Bound (Ray Tanner) (1988)
Love Potion (Carson) (1987)

Lesley Dunlop

Born on March 10 1956, Lesley Dunlop began acting at the age of fifteen after leaving stage school. She made her first mark as one of the original Angels in the first season of the BBC's hospital drama, and came to mainstream attention again in the late 1980s when she took over Eve Matheson's role as Zor Callender in the long-running legal romance **May to December**.

Dunlop made her first appearance in **Doctor Who** as Norna in FRONTIOS, around the time she married Terminus guest star Christopher Guard . The couple later separated. Most recently, she's become a regular cast member in Anglia's **Heartbeat/ Peak Practice** rival **Where the Heart Is**.

Where the Heart Is (Anna Kirkwall) (2000-)
Pure Wickedness (Mo Healy) (1999)
Peak Practice (Sally Freeman) H6: CHANGE OF LIFE (19/10/99)
The Bill (Veronica) THE RATE FOR THE JOB (20/10/98)
Hetty Wainthropp Investigates (Moira Pridewell) C10: SOMETHING TO TREASURE (6/2/1998)
Tess of the D'Urbervilles (Joan Durbeyfield) (1998)
Phoenix and the Carpet (Eliza) (1997)
The Wokenwell (Lucky Whiteside) (1997)
Rich Deceiver (Ellie Freeman) (1995)
May to December (Zoe Callender) (BBC1, 1990-1993)
Boon (Geraldine Watters) E6: BULLY BOYS (30/10/90)
Doctor Who (Susan Q) THE HAPPINESS PATROL (1988)
Haunted: The Ferryman (1986)
Season's Greetings (Patti) (1986)
Thirteen at Dinner (Alice Bennett) (1985)
Hammer House of Mystery & Suspense: A Distant Scream (Sarah) (ITV, 24/1/1984)
Doctor Who (Norna) Frontios (1984)
Waters of the Moon (Evelyn Daly) (1983)
Deadly Game (Nicole) (1982)
Smuggler (Sarah Morton) (5/4-19/7/81)
The Elephant Man (Nora) (1980)
The Monster Club (Luna a Humghoul) (1980)
Dick Turpin (Kate Doyle) THE CAPTURE (1979)
Tess (Girl in benbouse) (1979)
A Little Night Music (Petra) (1977)
Angels (Ruth Fullman) (1976)
Our Mutual Friend (1976)
South Riding (Lydia Holly) (16/9-9/12/74)
The Sweeney (Eileen Shaw) C5: TASTE OF FEAR (4/10/76)



John Normington

Born on 28 January 1937, in Dukinfield, Cheshire, John Normington will always be Morgus, the man whose machinations caused the death of the fifth Doctor, to Doctor Who fans. It's an unusually prominent role for a reliable actor whose parts have nevertheless shown a massive range within one apparent type – the apparently colourless civil servant. The contrast between the benevolent jobsworth Trevor Sigma and the manipulative Morgus is an obvious example of this, but in between the two roles Normington made a mark in **Bootle Saddles**, the tale of Lancashire wage-earners who spent their weekends playing at cowboys.

Longitude (Mr. Greene) (2000)
Casualty (Bill Clarke) O11: Marking Time (11/11/2000)
David Copperfield (Dr Chillip) (1999)
The Unknown Soldier (David Truman) (1998)
An Unsuitable Job for a Woman (Lawrence Brightwater) A2: A LAST EMBRACE (1998)
Bliss (Albert Fowler) (1995)
Nativity Blues (Dick) (1989)
The Misadventures of Mr. Wilt (Treadaway) (1989)
Poirot (Col. John Clapperton) A7: PROBLEM AT SEA (19/2/89)
The Paradise Club (Magnus McKendrick) A2: SUDDEN DEATH TANGO (1989)
Jack the Ripper (Dresser) (1988)
Doctor Who (Trevor Sigma) THE HAPPINESS PATROL (1988)
Yes, Prime Minister (Sir Norman Block) D8: ONE OF US (27/2/86)
Deceptions (1985)
Hitler's S.S.: Portrait in Evil (Heinrich Himmler) (1985)
A Private Function (Frank Lockwood, the Solicitor) (1985)
Bootle Saddles (Tom Henderson) (BBC2, 10/9-15/1/84)
Sakharov (OVIR Clerk) (1984)
Doctor Who (Morgus) THE CAVES OF ANDROZANI (1984)
The Thirty-Nine Steps (Fletcher) (1978)
The Medusa Touch (Schoolmaster) (1978)
Life of Shakespeare (Alex Cook) (1978)
Rollerball (1975)
Upstairs, Downstairs (Herbert Hunter) E8: SUCH A LOVELY MAN (26/10/75)
Stardust (Harrap) (1974)
Public Eye (Mr Sugden) F6: HORSE AND CARRIAGE (20/12/72)
New Scotland Yard (Archer) SHOCK TACTICS (1972)
On the House ('Old' Fred Spooner) (1970)
Her Majesty's Pleasure (1969)
The Reckoning (Benham) (1969)
Inadmissible Evidence (Maples) (1968)
A Midsummer Night's Dream (Flute) (1968)

Keeping up Appearances was still some years in the future, Clough was aware of her talents at playing strident, forceful women. She declined the part in late April and, after briefly considering playwright John Osborne's ex-wife Jill Bennett, the role was offered to Sheila Hancock.

"Casting really is a long and complicated procedure. You have to begin by taking the decision to cast one particular part. Then, if that person accepts, if affects who you can offer other roles to. It really is like a jigsaw puzzle: you're constantly trying to mesh together a well-balanced ensemble. It's no good having a goodie and a baddie who share similar physical characteristics because you're in danger of confusing the audience. You have to find a good mix of physical types, so that when any one character comes up on screen, that's that. The audience recognises immediately who it is."

Chris Clough, Private Who, June 1989

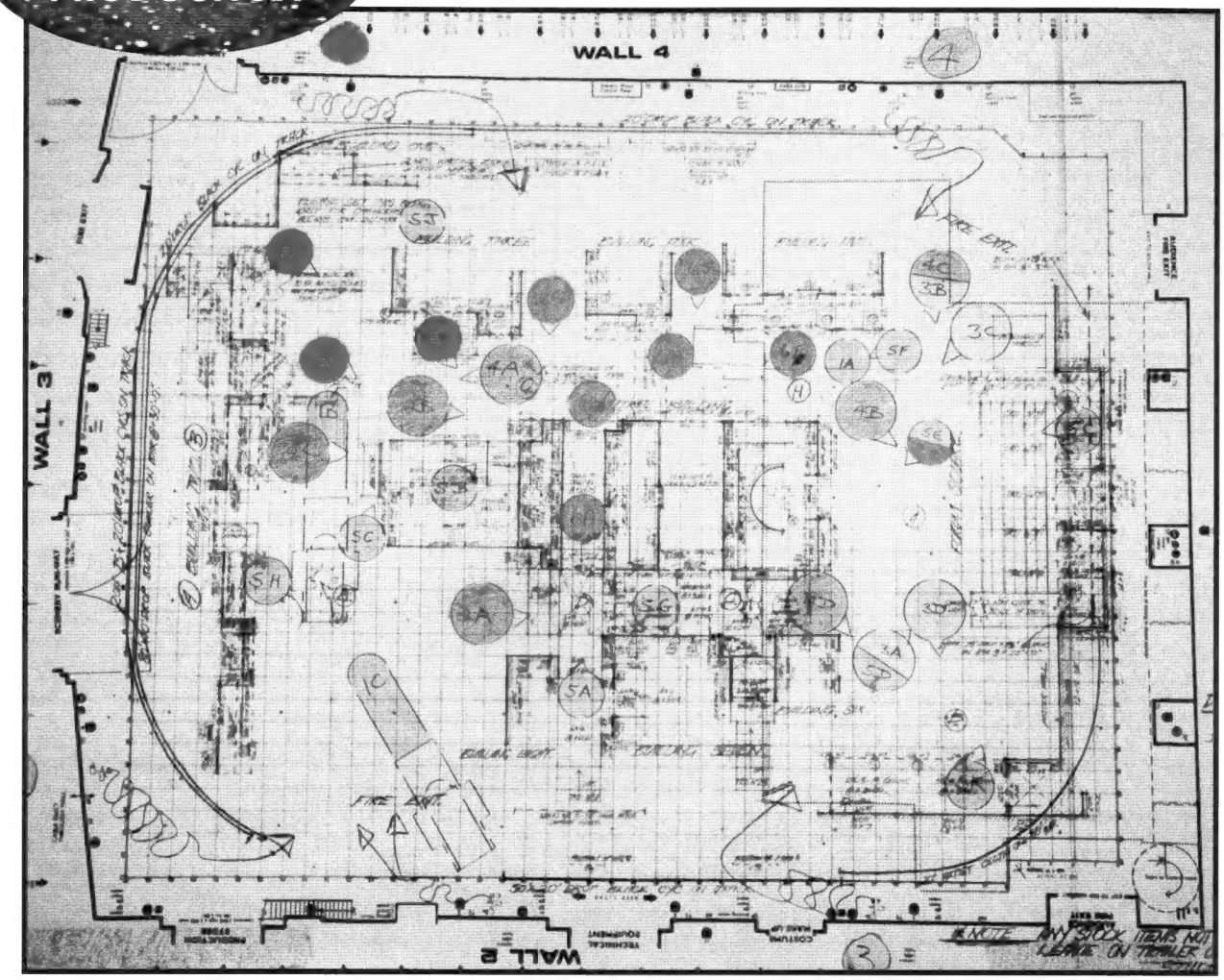
Once Sheila Hancock was confirmed as Helen A, Clough knew he needed a strong supporting ensemble to prevent Hancock from over-dominating the drama. Seasoned character actors John Normington and Ronal Fraser were cast for just this reason.

Graeme Curry had imagined the girls of the Happiness Patrol itself as all fairly young – archetypal American teenage cheerleaders. But as casting progressed, a new thinking began to prevail.

"During the earlier [planning] stages we shifted the whole emphasis. It seemed to us much more interesting if they were all slightly older. Without being too rude, we wanted to show mutton dressed as lamb. We all came to see that as the intention of the story, so we cast up an age group. However, we kept to our original thinking in terms of casting Lesley Dunlop, because of her smile. We kept her as the youngest and friendliest member of the patrol, someone who could credibly befriend Ace. Although Rachel Bell and Georgina Hale also both looked very glam, when they turned the smile off, the audience could see they both had a very hard edge to them."

Chris Clough, Private Who, June 1989

Clough also vetoed using a real dog dressed up as Fifi and of using puppets to represent the Pipe People. Essentially Fifi became a puppet because of the risks of allowing even a trained animal to chase and attack actors. Conversely the Pipe People became child actors in place of puppets because the Director felt they could never manage convincing performance and dialogue exchanges with limited budgets and a very tight recording schedule.



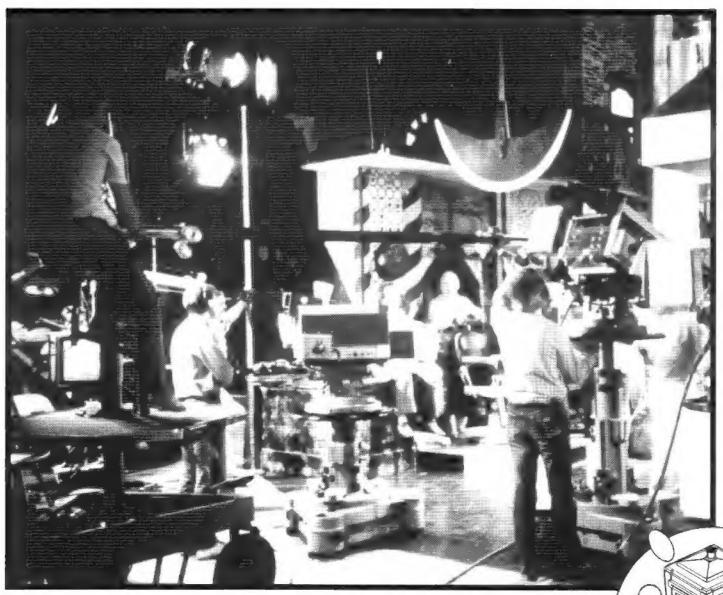
Set Design

Early discussions about sets kept faith with Curry's notion of a fast-food, chrome and plastic theme. Taking this one stage further John Asbridge and Chris Clough even talked of using bleached, very pastel-toned colours to lend everything the air of a 1950's Doris Day movie shot in Technicolor. Instead of a 1980's McDonalds, the look would be more a 1950's diner, with the Happiness Patrol all dressed in server's uniforms and rah-rah skirts.

But the Director worried that the audience might not detect the sinister undertones of this society and so he asked for something more overtly dark. Briefly they toyed with Dave Chapman's idea of shooting the whole production at night in the Italianate folly village of Portmeirion, reconstituting the contradictory art designs of **The Prisoner**. Although budgets would not run to this treatment, the idea of a night-time setting stuck, and with it the notion of doing the show as a 'film noir' pastiche of Chicago in the jazz era.

Clough liked the idea and even commissioned the building of slanted wedges to fix under some of the studio cameras to give their pictures an exaggerated tilt. He wanted to emulate some of the unusual camera perspectives Orson Welles had achieved in *Citizen Kane* or Carol Reed in *The Third Man*. For his part John Asbridge suggested creating background set elements that would distort perspectives even further, rather as German expressionist filmmakers had done in the 1920s with movies like *The Cabinet of Dr Caligari*.

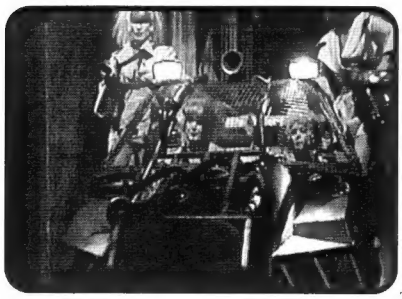
The end result was exteriors that were a combination of painted cycloramas and set components splattered with swatches of speckled colour, hinting at paint and plaster peeling under the effects of urban decay. Asbridge's inspiration was photographs of Venice and to this end he hired in all manner of ornate Italian-looking scenery, including Roman columns, steps, porticoes, even white stucco flats onto which he had scenic artists paint various Italianate images. Like Venice the streets were deliberately narrow with lots of shadowed alcoves and doorways through which people could appear or vanish quickly.



The studio for Block One was TC3, one of the medium-sized facilities at Television Centre. As the exteriors had to allow for two motorised vehicles to trundle around, Asbridge opted to build all the exterior sets in this block and reserve all the interiors for Block Two. The main set was a complicated hub erected in the centre of the studio. The roadway ran around the perimeter of this hub, which incorporated aspects of Forum square, Bluesy Street, the entrance to the Kandy Kitchen, the Waiting Zone, the Execution yard and a street with a US-style fire escape. At various points sections of scenery were built up along the wall of the studio to give both a left and a right-hand side view of the streets.

A raised section of paving with a manhole cover had to be built as well so that figures could emerge from the underground tunnels.

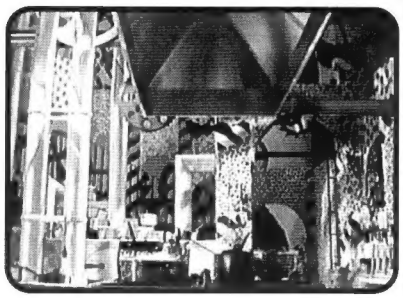
As well as sets John Asbridge had to furnish the go-cart and patrol car vehicles needed in the story. They were provided by two characters named Bootsy and Ferret. Although they were, as one might imagine, heavily tattooed Hells' Angels, they were also competent engineers and mechanics who ran a garage business in Dorset specialising in the custom building of



unusual motorised vehicles for films, TV and exhibitions.

Doctor Who's budget would not stretch to building two new vehicles from scratch, so the pair cleaned up two they had in stock – a go-cart and a beach buggy – and customised them with various badges, panels, trim and even a pair of theatrical tragedy/comedy masks. To comply with studio safety regulations both vehicles had to be fitted with special fuel tanks capable of holding just one pint of petrol each.

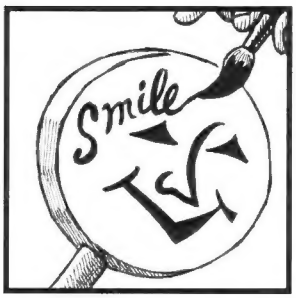
Interior sets were reserved for Block Two. The problem here was that studio TC8 was very small, and yet it had to house the largest set, the Kandy Kitchen. Abandoning Venice, Asbridge designed this set according to Graeme Curry's vision of a Heath-Robinson contraption, complete with pipes, cogs and exaggerated ovens, not dissimilar in style to the film version of Roald Dahl's *Charlie and the Chocolate Factory*. Set decoration maintained the confectionery theme with pipes painted to look like sticks of rock, walls stippled in black and white to resemble nougat bars and brickwork looking like a gingerbread house. As the Kandy kitchen doubled as a torture chamber, there was an area on the left where two barber's chairs sat beneath a 'Pit and the Pendulum' axe blade.



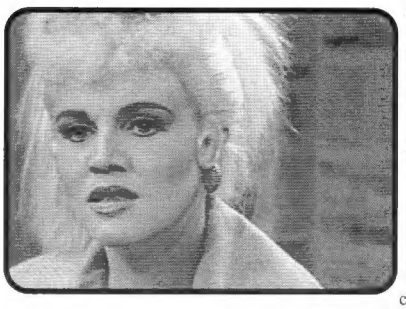
Due to size, not all of the Kandy kitchen could be realised as a full size set. Much of it would be built by Visual Effects and blended into the finished picture during post-production.

TC8 also had to house Helen A's suite, Happiness Patrol HQ and the Execution Yard. This latter set needed several of its surfaces painting with varnish and cellulose-based paint to protect any reusable components from a dousing with a lot of syrupy gunge…

Make-Up



Dorka Nieradzik got the opportunity to spend some real money on this serial. And she spent it because she had to and she could. Under the total costing scheme each creative Department was allocated a budget it could spend on a production – a sum that had to be worked out and agreed long before the show(s) entered production. Furthermore, because of cost coding per department, budgets from one department could not be diverted into the coffers of another department, nor even into the coffers of a Make-up Designer working on a different programme. It was use it, or lose it next year.



The other three serials of **Doctor Who**'s Season 25 had not been intensively spent as far as Make-up was concerned. So, relatively speaking, there was a lot in the till by the time story four rolled around. Dorka Nieradzik could not spend the cash in-house, but by a quirk of regulation, she could spend it on freelancers irrespective of their specialisation. So when the budgets of Richard Croft and Perry Brahan began running low, Dorka Nieradzik was on hand to help, as long as the money went to non-BBC outsiders.

Her first responsibility was wigs. All women of the regime had to wear wigs, colour-co-ordinated to the pastel shades of the Happiness Patrol. Each wig was hand-made using thin nylon fibre. Additional dyes and colourings were used to give the wigs their distinctive two-tone look, and the hair itself was cut and layered into a very Punk-looking style. The Patrol girls' wigs were all quite long, but by using bands and hair grips, their long names were scooped and bound up so that it splayed from the back of the head like horse-tails.

Helen A's wig was sprayed a deeper, crimson colour, albeit with flecks of wispy white-hair. And while it was official policy to deny any satirising of political figures, it was more than pure coincidence that Helen A's hair did manage a passing resemblance to Margaret Thatcher's ferociously backcombed locks.

Facial make-up was important to the regime girls too. To achieve Chris Clough's ambition for "mutton dressed as lamb", each girl's face was very heavily made-up with a circle of white, oil-based foundation mixed with powder that yielded a pasty-white Elizabethan complexion. Under the hot studio lights this make-up would dry and crack slightly to give the illusion of older women still dressing up a young girls.

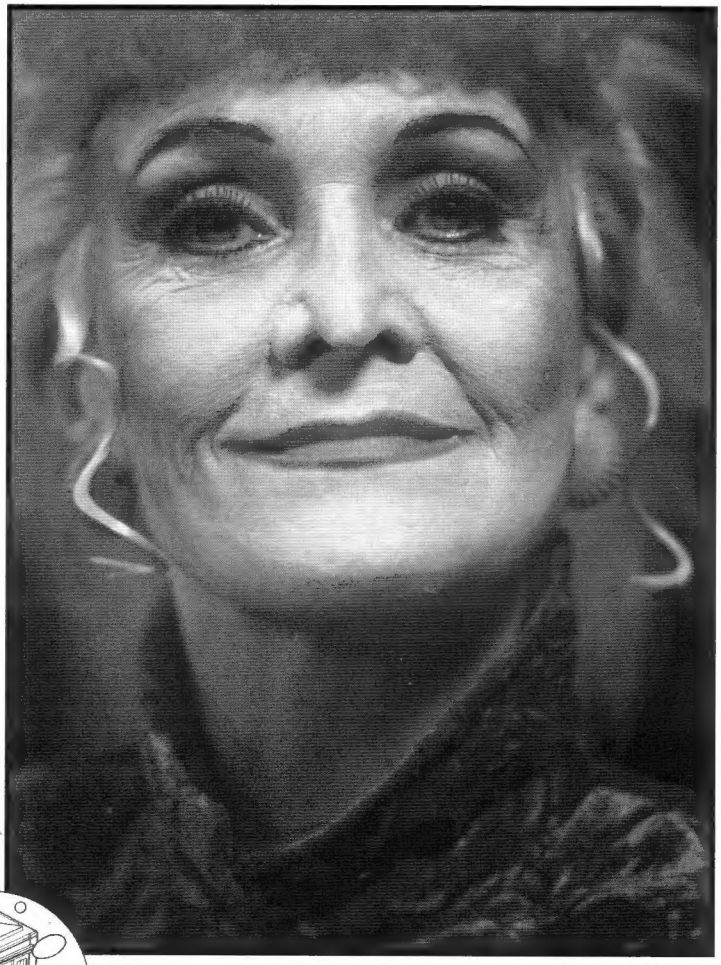
"We had to wear this awful make-up. I'd never seen anything like it in all my life. It was like having plaster of Paris spread all over your face. We all found it extremely uncomfortable and I remember breaking out in a hideous rash."

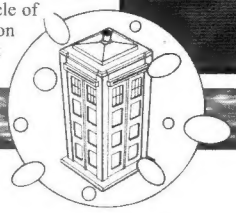
Sheila Hancock, DWM 302, April 2001

The masks worn by the Pipe People actors came under Make-up's umbrella, and the job of sculpting and casting these rodent faces was subcontracted by Dorka Nieradzik out to freelancer Susan Moore.

Susan Moore and her business partner Stephen Mansfield had worked on the show before, and Moore's speciality was mask design. At first the Pipe People were going to be furry-faced creatures, like rodent versions of the Ewoks from *Star Wars*. But to

(continued on page 11...)





The Kandyman

Midlands-born Robert Allsop had been creating costumes since his teens. Having started out as a **Doctor Who** fan many of these early creations were replicas of special monsters seen in the series, such as a Sea Devil, but more recently he had turned professional, working on such productions as *The Last Emperor* and Channel 4's *Max Headroom Show*. Dorka Nieradzik produced an initial sketch for the Kandyman consisting of a puffed out body in an ice-cream seller's shirt, two coloured doughnut rings around its waist, sticks of rock for arms and mechanical legs and feet. The head was a blue, up-turned liquorice allsort with smaller allsorts for the eyes and ears. The nose was another stick of rock, and the mouth contained pegs of black liquorice for teeth. In all it was a robot built of sweets.

Allsop was concerned that while he could produce the costume components, he could not construct the electrics and any working mechanical units. For these Nieradzik turned to another external supply company, Artem. The founders of Artem were all ex-BBC employees from the Set Design and Effects departments who had all taken redundancy money in the early Eighties and used it to set up their own business. Their specialisation was sets or props that required degrees of engineering or custom building. Not surprisingly the BBC was their biggest employer.

The first stage of the Kandyman was building a prototype to test the feasibility of its construction and to work out how and where the electrical components would be fitted. This prototype was fashioned from chunks of cut polyurethane foam. Allsop used some of Nieradzik's design, particularly the head, but based most of the body on other sweets found in a bag of liquorice allsorts. Unconsciously the design did move a lot closer to Bertie Bassett…

The prototype was approved barring a few changes. The stick of rock nose was abandoned in favour of a standard nasal shape that would be a blended part of the face. The chest unit had to be increased in girth once Artem had decided what make of pump they would fit into the Kandyman, and hence what batteries and control circuitry would need connected to it.

Artem engineered the exoskeleton arm and leg units using aluminium strip callipers and sections of flexible ducting. A waistband joined the two leg sections together, while a sling worn across the back connected the arms. The leg units slotted into Robert Allsop's marsh-mallow feet that were cast from polyurethane foam. These 'slippers' were over-painted with a layer of ground plastic granules and iridescent sequin dust mixed with a thick paste. The resulting texture looked sparkly and powdery and could even crack slightly as the creature walked.

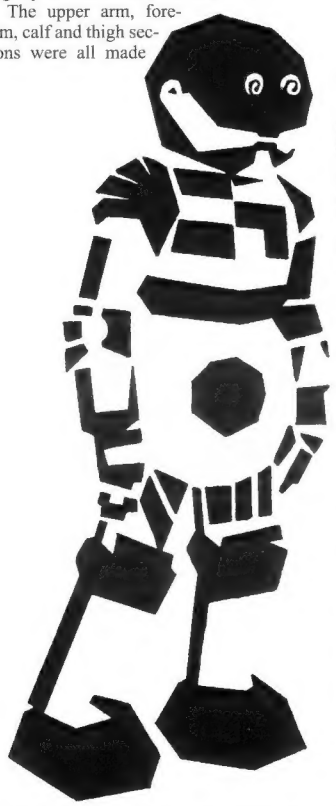
The upper arm, forearm, calf and thigh sections were all made by Allsop using fibreglass and polypropylene tubing inlaid with coloured tapes, fabrics and paints to suggest chunks of boiled sweets.

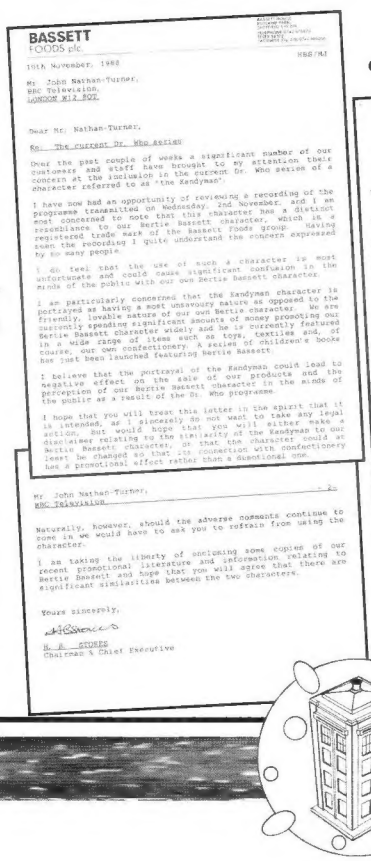
The torso was also cast using polyurethane and latex foam, shaped and painted like a liquorice allsort .The torso section was worn over the top of the leggings. It looked okay but reportedly the metal exoshell was prone to chafing against the actors upper leg, causing him some discomfort during recording. The chest unit was moulded in fibre-glass with space inside for the electrically powered pump that would visibly propel a pinky-red solution out through clear pipes emerging from the front of the chest area – presumably to 'oil' this creature's limbs. This chest unit also housed a battery compartment and circuitry to control the rotating eyes.

The head was cast from latex and foam polyurethane and then studded with hundreds of commercially sold plastic pith balls. These balls were arranged so that smaller ones were stuck near the mouth, and larger ones out towards the ears. The actor saw out through tiny pieces of gauze beneath each rotating eye.

Another external company, Haynes and Kulp – dental service suppliers – created a set of metallic looking tooth caps, plus a lower lip, that fitted over David John Pope's own teeth. In total it took over 45-minutes to fit the actor into his costume.

Late in the day Dorka Nieradzik asked for a few modification. An aluminium strap was added stretching from the 'ears' and running over the base of the nose. A matching aluminium chin plate was tacked onto the jaw plate that was, in turn, glued to the actor's own jaw. Lastly, the thick 'catcher's mitt' gloves Allsop had furnished were replaced by small coloured tubes that were shaped over David John Pope's fingers so that the robot could exhibit more expressive movements.





As soon as the Happiness Patrol began transmission, it triggered an exchange of letters between the aggrieved owners of the Bertie Bassett Liquorice Man, and the BBC.
For more details, see page 23

save on a painstaking need to over-stud the entire mask with strips of animal fur, Moore created the heads as essentially bald with tufts of hair growing out from above the forehead. Philip Neve and Ryan Freedman had to have head casts taken of their features so that precision masks could be constructed. The non-speaking Pipe People would wear generic masks. Both freelancers were warned against overspending, and told that if they could not produce the masks within the fee agreed, the BBC would use rat masks left over from their recent **Alice in Wonderland** production.

Each head was sculpted and cast, using foam rubber, as a half-mask, with the area around the mouth and chin left visible. Dorka Nieradzik's team then applied a prosthetic chin to each speaking actor and blended the skin around the appliance to match the colouring of the half-mask. As they were underground dwellers, the flesh colouring was distinctly albino shaded.

Even after spending in all these directions, there was still some money left in make-up's Season 25 budget pot. So Dorka Nieradzik agreed she would design and fund the serial's most complicated costume, the Kandyman. This was new territory for Nieradzik who realised a very talented costume freelancer was needed to realise her design drawings. Fortunately Moore and Mansfield knew just such a person…

Costume

Richard Croft picked up on the twin motifs of Thirties art deco and Fifties colour schemes for his contributions to THE HAPPINESS PATROL. Serial 7K had been quite expensive on the costume front, but there was enough in the kitty to enable him to effectively blend two styles into one.

The front-running idea was to use pastel colours for all costumes except Helen A's gown. Perceiving that the lady was not for turning, Helen A was allowed a shimmering crushed velvet, crimson two-piece suit, with matching tights and bright red shoes. As a mark of her rank, this outfit was embroidered on each arm with mock-sequins shaped into the letter 'A'.

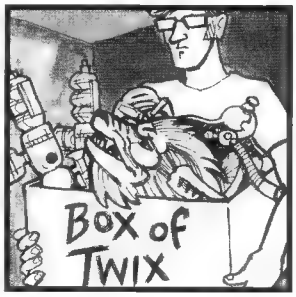
The exception was Earl Sigma. He was allowed to be very Thirties Chicago with a white T-shirt worn beneath a beige zoot suit and dark trilby hat. He was to have played the trumpet, but as Richard D. Sharp was not a trumpeter, it was decided after some discussion that he would carry a harmonica.

As this was a matriarchal society, the men's costumes were plainer though still gaily coloured. Characters like Gilbert M and Joseph C wore a chef's double-breasted smock-top over loose-fitting slacks. The costumes were then dyed various pastel shades of orange, beige or pink. Again letters denoting rank could be found on the left sleeves of these costumes.

The girls of the Happiness Patrol wore khaki-coloured, two-piece outfits. The tops were dark halters worn over their tights and underwear. The main uniform was a linen, wraparound coat, long enough to suggest a skirt when tied at the waist with a matching coloured sash belt. These off-the-peg coats had wide, oriental sleeves with turn-ups just below the elbow, and very wide Thirties lapels. In keeping with the overall theme of the regime, the initial of rank was mock-sequinned onto the left sleeve, below which were stuck various badges and 'McDonalds' stars, denoting seniority or achievement.

Richard Croft's big budget spend was on the six Pipe People costumes. Notes in Graeme Curry's script suggested them as rodent-like creatures, so the Costume Designer based his ideas around whites, blacks and shades in between to give a sensation of soft greys piled up in apparently haphazard fashion. The feet and hands were all bandaged in strips of textured latex, studded with nodules of animal hair with talons studded onto each finger and toe. Each Pipe Person was then accoutred in a quilted dressing gown made up from a patchwork quilt of different fabric swatches. Each component of the quilt was a different piece of curtaining material, some medieval swirls, some zigzags, others filigree patterned. In all, about a dozen different curtain fabrics were used, but because the strips were cut and sewn in different combinations, no two Pipe People ever wore the same design. The only mandatory item was a wide, built-up collar around the neck to hide the edges of the masks.

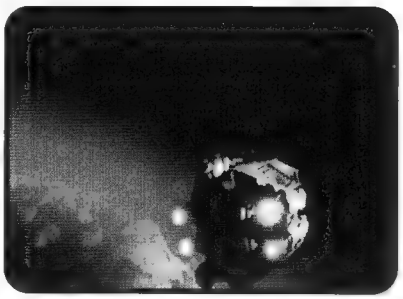
Visual Effects



Perry Brahan found himself working closely with all the other Designers as he worked to fulfil his brief. Alongside John Asbridge he worked out a three-dimensional miniature of the Kandy Kitchen - a tabletop working miniature with motors to drive the cogs and camshafts, a pump to drive red-coloured goo up through transparent pipes, and lots of other moving pistons, levers and flashing lights. While synching would be done in post-production, it was important that Brahan's model dovetailed with elements of the live action set, particularly the 'doom tube', down which members of the Effects team would tip gallons of goo for the execution sequences.

The strawberry-coloured fondant 'goo' was actually a powdered food thickener plus a suitable vegetable dye. On recording days, giant wheelie-bins filled with this gunge had to be mixed up fresh with gallons of water before each take. It was not a fun job. Where the goo was shown merely coursing through the transparent tubes of the kitchen, careful channelling of the pipes ensured the liquid was routed back to its source bin after each take.

For the Kandyman's 'execution' Effects built a full size version of the robot's innards, using a poseable artists' mannequin, aluminium cladding, items of electrical 'gubbins' and a specially sculpted head. The idea was to show the Kandyman as a true robot, stripped of its candy exterior by contact with glucose acids.



Helen A's escape pod was the only other miniature needed in the serial, and this Brahan built very quickly using pieces from several commercially available '*Star Wars* model kits, before spraying the conglomeration with metallic paint.

The fun-guns were assembled using moulded fibreglass pieces, linked with aluminium struts. For the firing mechanisms Brahan stripped out and repainted chambers from Cyberguns he had designed for story 7K. The paint jobs this time around were more ornate

Fifi

Having discarded the idea of using a trained animal as Helen A's pet early on, the remaining alternative was a puppet. Once again the services of Susan Moore and Stephen Mansfield were called upon, this time by Perry Brahan on behalf of Visual Effects.

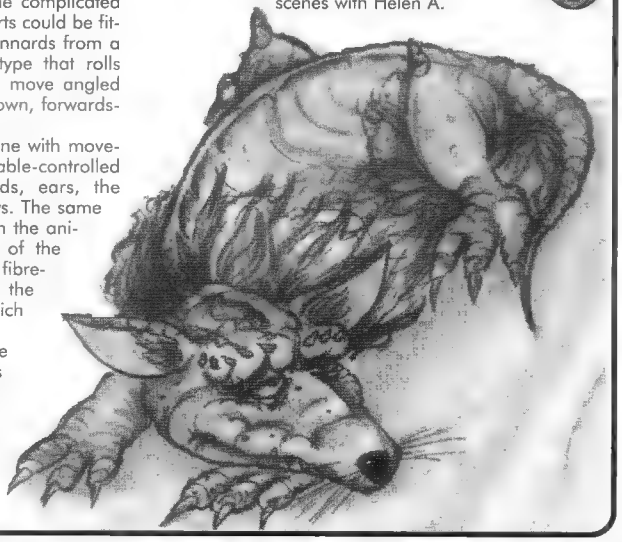
In chronological terms Moore and Mansfield were contracted to provide Fifi before being contracted to work on the Pipe People, Indeed at the point where they were asked to work on this serial, they were still engaged on building props for serial 7J.

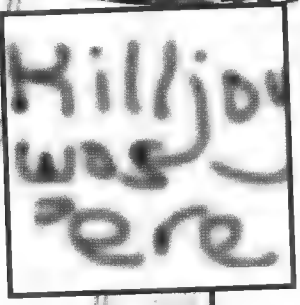
Analysing the script, Stephen Mansfield determined three Fifis were needed; a more or less static prop without mechanisms for Helen A to carry around in long shot, a running version for the pipe stalking scenes, and a fully operational prop that could interact with Sheila Hancock. Mansfield produced two conceptual design sketches, one showing the animal looking placidly like a pet, the other with its hackles literally raised in savage mode.

Once these designs had been signed off, Susan Moore sculpted and created a small latex model of the head to use as reference during construction of the three Fifi props. The static version was the easiest to sculpt, cast in foam rubber and inlay with fur.

Versions two and three needed some complicated mechanics creating before any body parts could be fitted. The running Fifi made use of the innards from a commercially available toy dog; the type that rolls along on hidden wheels which in turn move angled axles that give each limb an up-and-down, forwards-to-backwards motion.

Two animatronic heads were built, one with moveable eyes, the other with servos and cable-controlled mechanisms for moving eyes, eyelids, ears, the snarling lip and Fifi's frowning eyebrows. The same control box also operated the spines on the animatronic body and could move one of the forelegs. The heads and bodies all had fibreglass and metal skeletons into which the mechanisms were housed and over which the foam latex skins were attached.
For long shots of Fifi running through the pipe, the toy body plus moving eyes head were used. A simple thin cable pulled the prop through the tunnels, its hidden wheels doing the rest. For the hunting scenes, several Effects assistants, plus Moore and Mansfield, lay underneath a section of pipe set, taking it in turn to operate the glove puppet body as they passed the creature forward from one to another. The fully articulated head and puppet body was used in close-up scenes with Helen A.





Thursday 14 July 1988

Happy Days

Principle photography on Silver Nemesis wrapped nine days ago and, unusually, the regular cast and crew of what's effectively one six-part production have been enjoying a lengthy rest. For McCoy and Aldred part of this 'rest' has entailed making their first convention appearance together at a UK event. FalCon 3 is staged over the weekend of 9/10 July in Bath, giving British audiences their first taste of the renowned Sylvester/Sophie double-act.

The holiday ends today as everyone concerned with The Happiness Patrol gathers in room 503 at the Acton Hilton for the Producer's run-through. Normally this happens later in rehearsals once some degree of pacing and rudimentary script editing has taken place, but fallout from the asbestos scare at Television Centre (see **IN•VISION 99** for details) is still causing some disruption to schedules.

It is during this first session that Richard Sharp asks if he can be seen playing an instrument other than the trumpet. Not being a musician, much less a trumpeter, he is concerned that his mimed motions would not look convincing to anyone who can play an instrument. Fortunately Dominic Glynn is at today's meeting and after some discussion he and Chris Clough agree a mouth organ will be feasible both in terms of miming and musical composition.

Friday 15 to Monday 23 July 1988

Margaret, eh?

The first of two nine-day rehearsal sessions begins with a note of concern from Sheila Hancock. She has been studying the script with her husband, fellow actor John Thaw (of **Morse** and **Sweeney** fame). Not having appeared much on BBC television, Thaw is incredulous at the thought of 260 pages of rehearsal script getting recorded in just five days. He believes it an impossible task and is willing to bet his wife that the team will not complete on schedule…

For her part Sheila Hancock has picked up on the Thatcherite metaphors present in the script and announces this is how she would like to play Helen A. Both Chris Clough and John Nathan-Turner warn against obvious mimicry, but they are happy to let her use the 'Iron Lady's distinctive mode of speech, whereby emphasis is put on words not normally emphasised in a sentence. Sophie Aldred has a suggestion of her own. Instead of twirling a baton for the Happiness Patrol 'audition', she asks if Ace could play the spoons – a skill Ace might more believably have learned from the Doctor. This is accepted and Sylvester McCoy offers to coach her. However Sophie Aldred quickly finds out this is a talent it isn't easy to pick up.

On Friday 22 July John Normington and Sheila Hancock attend a photographic session in full costume with the Fifi prop. This is a publicity shoot done in a professional studio, the aim being to send copies of the resulting pictures to the daily newspaper in the hope of generating some pre-publicity. Sadly, none of the major dailies chooses to use the stills.

Tuesday 26 July 1988

Street whys

John Nathan-Turner is one of the first to arrive at studio TC3 for today's start of production. Reportedly he is horrified as he steps into the studio and sees the sets for the first time. Faithful to his brief John Asbridge has created a metropolitan cityscape that looks surreal; weirdly angled backdrops, painted on windows and walls that exhibit false perspective. The aim is to look expressionistic, but to the Producer's eyes, it looks like a cheap series of cardboard sets and he calls a crisis meeting prior to camera rehearsals.

"The design was splendid as an idea, splendid on paper, but looked wrong on the studio floor. **Doctor Who** is constantly criticised for its "cardboard scenery" and "sets that wobble" – allegations I most definitely refute – but this was one story where that was actually what had been intended. When we got to the studio, however, it looked rather like we'd run out of money, which we hadn't. Much additional and unplanned work was done to the sets and, at my behest, Andrew Cartmel added a few lines of pertinent explanatory dialogue to the Doctor and Ace's arrival scene."

John Nathan-Turner's memoirs, DWM 247, January 1996

Leaving Asbridge's team to get on with attacking the sets with paints, stencils, anything that will give them a more solid, three-dimensional look, Chris Clough and John Nathan-Turner retire to the gallery to commence rehearsals.

Afternoon recordings begin at 14:00 on the street outside the Kandy kitchen with material needed for part one. But hardly are these sequences in the can when mumblings of discontent can be heard in the control room. Andrew Cartmel is unhappy that studio lighting is far too bright to achieve the 'mean streets' look he and Graeme Curry want. Accordingly the Director has words with Technical Co-ordinator Richard Wilson, but although minor changes are made, the videotape engineers do not want the lighting too subdued in case it impairs quality of the camera signals.

The next grumbler is John Nathan-Turner. The special mounts used to distort some of the camera angles are giving rise to some very strange perspectives. The Producer feels that while they look very 'arty', the overall effect is very disorientating to the viewer.

Chris Clough too is not having a good day either. His dream of shooting a 'film noir' **Doctor Who** is rapidly disappearing due to the logistics of a multi-camera set-up. A lighting effect that works well for one camera is lost as soon as the vision mixer cuts to a view from a different camera. So the notion of angled spotlighting certain sequences is dropped. The special camera mounts are proving problematic as well and not just because of the disorientating effect. They also make the process of moving a camera much longer as the pedestal has to be disengaged from its mount first.

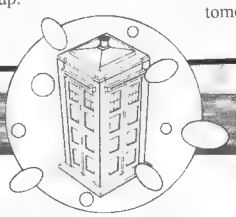
Depressed and despondent Chris Clough abandons angular shooting, spotlighting and any pretensions of single-shot photography. But already a lot of time has been lost and now it is very close to the dinner break and few scenes have been recorded.

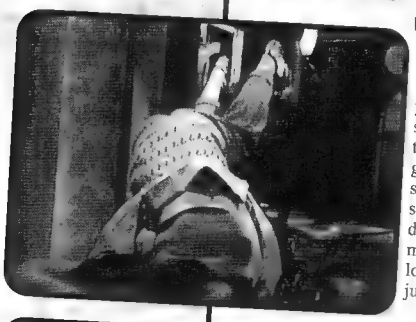
Trevor Sigma's scenes with the time travellers are recorded first before Sylvester McCoy and Sophie Aldred get their first opportunities to drive the go-cart from the Waiting Zone. Silas P gets to perform his two undercover agent set-up scenes, firstly with the doomed female character from episode one, named only as 'Woman' in rehearsal scripts, but retitled Killjoy for the credits. His second opponent is the Doctor, an encounter that leaves Silas P rather down by the end…

Evening recording runs from 19:30 till 22:00. The scenes on Forum Square, scheduled for episodes one and three, have to be staggered to allow for the TARDIS prop to be repainted pink midway through. The paint used is a very light water-soluble emulsion that can be easily removed. Andrew Cartmel's additional dialogue explaining the odd looking architecture is taped during these sessions.

The character of Earl Sigma makes his debut, performing all his episode one scenes on Bluesy Street before the action moves round the corner to the area denoted as 'Street with fire escape' to record more material with the go-cart. A start is made on Harold V's scenes with the time travellers in Waiting Zone 1 – that had been Arcadia in earlier script drafts – but time catches up with the unit. These sequences remain unfinished by ten o'clock, along with other part one scenes on Second Street and the alcove in Forum Square.

One final calamity awaits the team. As assistants begin removing the heavy make-up from the Happiness Patrol girls, it is discovered that the heavy red facial blusher will not easily come off. Georgina Hale is particularly indignant and John Nathan-Turner has to intervene, promising that Dorka Nieradzik will change the preparation for tomorrow.





Wednesday 27 July 1988

Doggone

There are fewer opportunities today for camera rehearsals due to the time lost yesterday. Work begins at 10:30, interspersing practice run-throughs with live takes of material for part one to try and get back on course. Ace's recapture outside the forum is taped, as are more scenes involving the Doctor and his defective go-cart. The delays offer one minor consolation. It gives Make-up a longer opportunity to prepare the eight juveniles booked to play the Pipe People.

Due to the very diminutive size requirements stipulated in the script, all the Pipe People are children, which means there is a limitation on the number of hours they can work per day, even though this is technically now the school holiday period. During rehearsals Ryan Freedman (Wulfric) and Philip Neve (Wences) had to attend sessions at the Haynes and Kulp dental surgery to have moulds taken of their teeth, and today is their first chance to try out the rodent-like dentures created from these moulds. As well as dental fixtures the boys have to endure the rigours of latex prosthetics being applied to their faces and noses, wearing full rubber head masks, and being clothed in heavy, quilted gowns. Inevitably there is a heat problem, augmented by studio lights and the hot and humid weather of an English summer. To try and keep them cool each of their dressers is equipped with a battery-powered fan. Later, in her book *Ace*, Sophie Aldred would pay tribute to the tenacity of these eight young performers, especially Philip Neve who admitted to being a big **Doctor Who** fan.

Aldred also confesses to 'purloining' a couple of the 'Ace Sigma in the Grand Happiness Patrol Auditions' posters that have been printed up ready for pasting onto the set walls that will today see material being shot mainly for episodes two and three. The photograph of Aldred used on the posters is from a photo session held some weeks back when the BBC Graphics Department needed full-face images of the actress to paint her likeness for the portrait seen is serial 7K. Wences records his first scene, lifting and peering out from beneath a manhole cover on Bluesy Street. He is observing the protest march by Drone workers over factory working conditions that has to look artificially joyous at the same time. Graeme Curry has flagged this should look like a New Orleans funeral procession complete with a trad jazz band, but Dominic Glynn will provide any music post production. One of the Drone marchers is played by Monique Briant, wife of former **Doctor Who** Director Michael Briant.

The two snipers, played by Steve Swinscoe and Mark Carroll, get to perform their scenes today. Although unnamed on screen their lines in the script identify them as Sid S and Stan S. Quite late in the day it was felt they should be armed with specialist sniper rifles, different to the 'fun-guns' carried by the Happiness Patrol. With no time to mould something in fibre-glass, Perry Brahan has supplied them with guns fashioned from pipes, valves and other plumbing accessories bought from a DIY store.

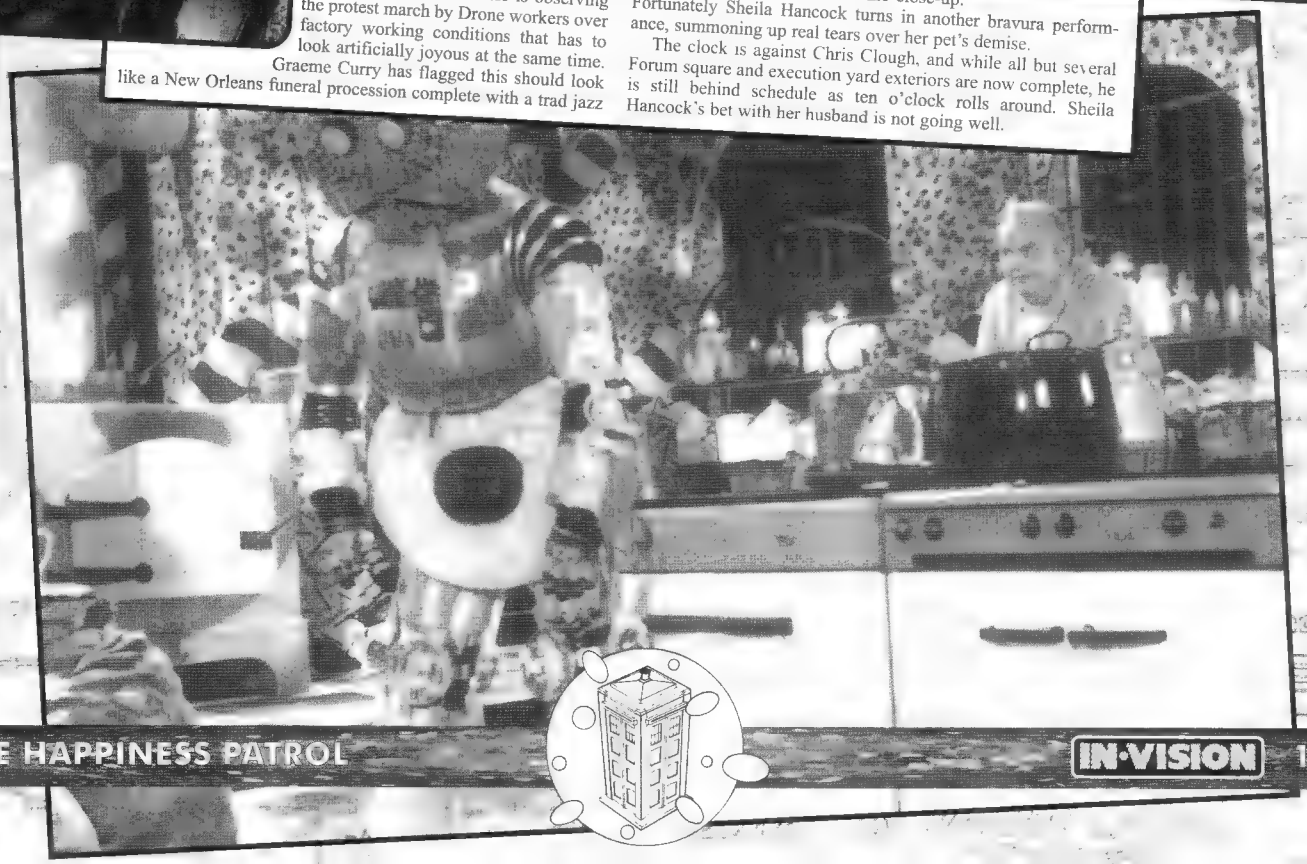
The Doctor and Earl Sigma's attention distracting appearance at 'The Forum includes a set piece of the Doctor grabbing a stage microphone and singing a few lines of 'As time goes by' from *Casablanca*. This was a late addition to the scripts, put in after his singing voice had been heard during rehearsals for Block One. Professing not to be that much of a singer McCoy persuades Chris Clough to let him also do a spoons and harmonica duet with Earl Sigma. Richard D. Sharp mimes a mouth organ performance while the Doctor does a live show with cutlery.

Scenes for episodes two and three are staged all around the street sets, including the second waiting zone, the fire escape, Second Street and Forum square. The TARDIS is back to blue again for the finale scenes, which is the only material today that needs all the Pipe People artists.

Sheila Hancock has only a couple of scenes planned for today, principally her encounter with the Doctor and her coming across the dying Fifi.

Hancock's scene with McCoy is an electric exchange between the two actors and in later interviews the actress will recall it as her favourite moment from the show. She is more dubious about acting alongside the animatronic Fifi, and it is now that one of the biggest headaches of the production becomes apparent. Even with its most complex combination of head and body parts Fifi is a glove puppet that requires human puppeteers. Yet the set has not been built with any 'hidey-holes' for Stephen Mansfield and Susan Moore. So for Fifi's death scene Chris Clough has no alternative but to shoot the whole thing in extreme close-up. Fortunately Sheila Hancock turns in another bravura performance, summoning up real tears over her pet's demise.

The clock is against Chris Clough, and while all but several Forum square and execution yard exteriors are now complete, he is still behind schedule as ten o'clock rolls around. Sheila Hancock's bet with her husband is not going well.



PRODUCTION DIARY

Thursday 28 July 1988
Pipe dreams

A busy day in the studio for Costume, Make-up and Visual Effects Designers. All Pipe People performers have to be ready for start of production, both the animatronic and mechanical Fifis are needed, and David John Pope will get his first live run in the Kandy Man costume this evening.

First priority is to clear those scenes left outstanding yesterday. The final scene from episode three, as the Doctor and Ace prepare to depart in their newly repainted TARDIS, is run first, followed by some remaining shorter scenes in Forum Square.

After that, it's into the pipes for everyone. Now it's Visual Effects time to complain. They had asked for a section of the pipe set to be built on a raised gantry, with a slot cut along the base that would enable the puppeteers to operate the animatronic Fifi from below during the hunting and roof collapse scenes. But that has not been done, apparently for budget reasons, so the only Fifi scenes that can be done today are long shots of the mechanical Fifi running along the pipe pulled by a wire. Reluctantly the Director accepts this criticism and agrees to schedule these sequences into Block Two.

Stephen Mansfield is concerned about hiding Fifi's wire. Like many of the Effects team he had imagined the pipes as brickwork tunnels caked in dried sugary residue, not shiny and gleaming with surfaces that would sharply reflect any shadows cast by a wire. Eventually the scenic crew pours a dusting of dark powder paint over the floor of the tunnel Fifi has to travel through.

Lighting the pipes proves a major hurdle for the technical crew to overcome. Essentially the pipes are a jigsaw of tubular components that can be wheeled together or broken apart as directed. But they are tubes and, as such, impossible to light from directly overhead. So the Technical Manager constantly has to worry about swapping over spot-lights and reflecting mirrors depending on how many cast members are in a tunnel section, where the cameras are therefore positioned and what type of shot is being called for.

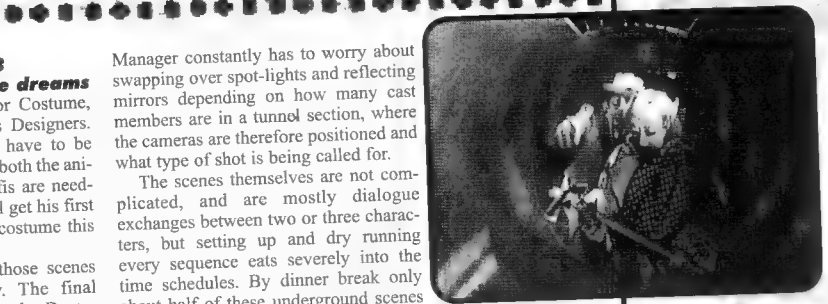
The scenes themselves are not complicated, and are mostly dialogue exchanges between two or three characters, but setting up and dry running every sequence eats severely into the time schedules. By dinner break only about half of these underground scenes for episodes two and three are recorded and doubt is being cast over the major effects scene that is due to close Block One tonight.

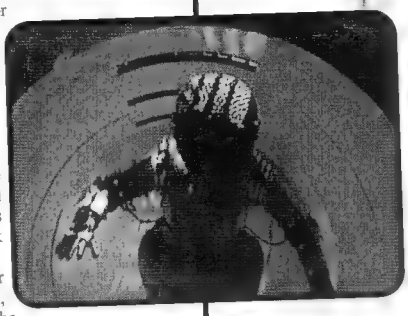
After dinner Chris Clough tries to whip through the remaining pipe scenes as quickly as possible, but he is still hampered by problems with lighting the actors' faces, which has to be done through mesh screens to dapple the spread of light. Several takes are needed of the running Fifi before the Director is happy he has material that will look convincing to an audience.

A big test comes when it is time for the Kandy Man to make his appearance, running for its life to try and escape the tidal wave of fondant surprise following him. Unlike previous shows, such as Fury from the Deep or Planet of the Daleks there are no plans to flood these pipes with foam or any other Effects-made goo, even though such descriptions appear in the script. Regulations prohibit all but very controlled releases of liquids onto studio floors, and the series' remaining budget had ruled out any possibility of hiring a film studio.

Even so, it proves very hard for David John Pope to navigate the narrow tunnel in his full Kandy Man costume. He cannot run and the need to move almost bent over is causing the metal struts of his leggings to chafe against his torso. His scenes are completed but not without a lot of discomfort.

It is close to ten o'clock by the time every pipe scene is recorded. All the execution yard scenes, for three episodes, will have to be postponed till Block Two, which means rethinking the set for the tighter confines of studio TC8. One person who is temporarily relieved is Cy Town, who is due to play the fondant surprise victim. His execution is delayed for another fortnight…





Monday 1 to Tuesday 9 August 1988

Suite rappers

One final block of rehearsals for Season 25 and the last opportunity to rebuild some optimism and team spirit back into a fairly despondent cast and crew. A revised shooting schedule is published which looks even more daunting than before. Allegedly one of the few with faith that everything will be completed over the allocated two days is Sheila Hancock, who has formally accepted her husband's wager and now has money hanging on the bet.

Rehearsals for second studio take place back at Action, but the artists are allowed time off at the weekend. There is little opportunity for rest for Sophie Aldred and Sylvester McCoy. On Saturday 6 August both participate in a day of charity fundraising organised by the Terrence Higgins Aids Trust staged at Covent Garden in London. This entails serving behind the counter for several hours in a small, cramped and very hot shop, followed by a performance in the piazza with Aldred playing the trumpet and McCoy on the spoons. Several Daleks, supplied by the BBC, are on-hand to drum up an audience among the hordes of summer shoppers.

One of those pleased at last to have something to do is Ronald Fraser. His only scenes in Block One were those in and around the execution yard, virtually all of which were deferred and are now in Block Two.

Another person who has been kept busy is Dorka Mieradzik. Having seen the Kandyman in action briefly during Block One she is concerned that his mouth looks too human in spite of all the make-up. She requests the addition of a strip of metal, rather like a tin moustache, that will stretch from 'ear' to 'ear' and hide his mouth from the cameras. Chris Clough is happy with her suggestion, believing he can edit those recorded sequences of the Kandy Man in the pipes to that its face is never clearly visible.

Wednesday 10 August 1988

Kitchen pink dramas

Over the next two days, Chris Clough has just twelve hours of recording time to complete The Happiness Patrol. His only hope of achieving this is by splitting his resources and running two units covering two sets almost simultaneously. In practice this will entail finishing one scene on set A and recording the next scene on set B while actors and cameras are being repositioned on set A.

Taping begins at 14:30 with all of Helen A's political broadcasts; her formal speech seen in part one, plus all the vignettes that will be inlaid onto the front panel of the fruit machine installed in the Waiting Zone set.

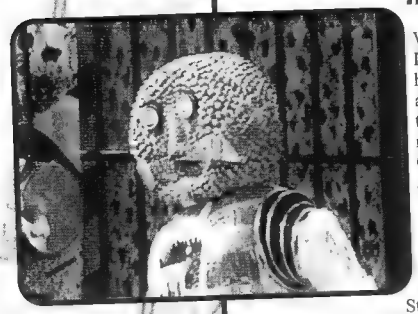
Next in line are all the scenes in Helen A's suite destined for part one, including her chastising of Joseph C for watching 'Routine Disappearances' instead of her motivational messages, and the first sight of Fifi in her gilded cage. This latter scene presents another puppeteering challenge for the team, as, again, there is nowhere for Susan Moore and Stephen Mansfield to hide while operating the animatronic Fifi. Fortunately Dave Chapman is able to offer a solution. If they pre-record a view of the empty set first, he will be able to matte this image over the right hand side of the 'live' scene, thereby masking out the puppeteers.

The first set B sequences are captured next. In this instance set B is the Kandy Kitchen in part three at the point where the Pipe People overrun it. All eight juvenile performers are needed for this single but quite lengthy scene that involves the kitchen 'in action'; cogs turning, buckets descending and fondant surprise being pumped through the pipes. Once this sequence is complete the Pipe People performers are stood down. With the exception of Wences, their roles in the production are now complete.

Happiness Patrol HQ is the next set A, specifically all the scenes for part one and some for part two, including Silas P's audience with Helen A, the execution scenes as witnessed by Helen A via her Fifties-style monitor, and Ace's scenes before and after her abortive escape attempt.

The remainder of the day alternates between recording material in Happiness Patrol HQ and in Helen A's suite. The only exception is after the dinner break when Sophie Aldred gets to perform her two scenes in episode one where Ace explores a dark and deserted Kandy Kitchen. These sequences had to be delayed to allow the scenic crew time to tidy up the set after its messier episode three appearance earlier today.

The Director makes remarkable progress and by end of recording everything in Patrol HQ and in Helen A's offices is in the can. If the same momentum can be maintained tomorrow Sheila Hancock just might win her bet. But tomorrow will demand much more in the way of effects work…



Thursday 11 August 1988

Rag-time

With his new tin moustache in place David John Pope lumbers into TC8 for his major day in the limelight. It's a bit of a red letter day for **Doctor Who** too as the studio is due to be visited this afternoon by one of the BBC Board of Governors, novelist and playwright PD James, as part of her day-long tour of Television Centre. Chris Clough is desperate not to incur any unnecessary delays but accepts he can hardly say "No" to a member of the BBC's ruling body.

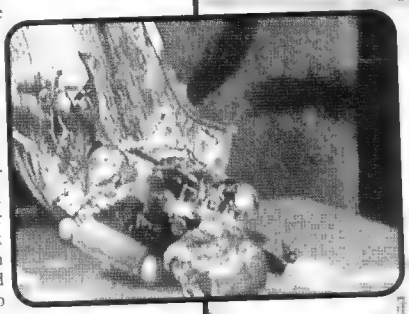
Starting in story order recording begins on set A, which is now the Kandy Kitchen. David John Pope gives the first taped performance of the day, galvanising the kitchen into action for the episode one execution. Behind the scenes members of the crew are again operating the chains, buckets and cogs of the kitchen in action, while strawberry fondant surprises surges through the pipes.

Continuing in narrative order the scenes introduce Gilbert M and works towards the capture of Earl Sigma and the Doctor at the end of episode one. The musician's threatened death by chocolate progresses on to the pair's escape as the Doctor tricks the robot into spilling a bottle of lemonade onto the floor, which immobilises it.

While members of the scenic crew are mopping up the spilled liquid, set B becomes the focus of attention. This is the waste pipe outflow from the Kandy kitchen in reality a plastic children's slide down which several performers are due to hurtle, sometimes accompanied by a gallon of coloured goo. Ace and Wences are the first sliders. Sophie asks if the two can yell like roller-coaster riders as they shoot down the tube, but when Production Manager Gary Downie suggests a scream of terror instead, Sophie Aldred reminds him that Ace does not scream.

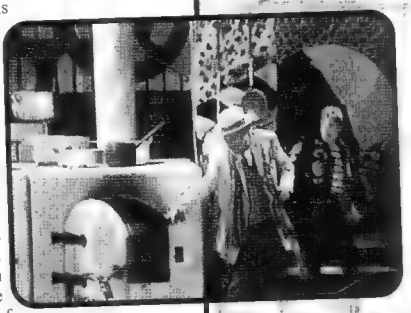
The Kandy Man is next to go, but his costume is not designed to bend at the hips as it is forced to do when levelling out at the foot of the slide. The metal rings at the top of his leggings cut into Pope's hips, hurting the actor and ruining the take. It is Sylvester McCoy who suggests re-doing the take using the skeleton Kandy Man built originally for just one scene in part three. This they do but on the first go the mannequin comes out of the chute so fast that it bounces off the platform, slithering to rest finally on one of the other sets. Before another take is attempted Effects hooks a wire from the top of the slide onto the mannequin to stop it overshooting. This time the sequence goes perfectly.

By now both the real Kandy Man and the Kandy Kitchen are tidied up, so more episode two material is taped, this time the Doctor bargaining the robot's freedom as a reward if it will abort the fondant surprise execution of Ace and Susan Q. During the course of these sequences more water and 'lemonade' has to be spilled. It is during these recordings that PD James, escorted by an entourage from BBC Special Services, arrives at the studio. She talks to John Nathan-Turner and various members of the gallery team as well as to Sheila Hancock and Sylvester McCoy. Her schedule calls for her to see the six o'clock news go out live, but when Special Services points out they should leave, James states her firm intention to meet the actor in the Kandy Man costume first. It is nearly six-fifteen by the time she leaves and everyone else can break for dinner.



Evening work alternates mainly between set A, the Kandy Kitchen and set B, the execution yard. The highlight of the remaining kitchen scenes is the fight between the robot and the two time travellers. Two prop pokers have been furnished for this section, one with a white tip, the other with a red tip to suggest it glowing after contact with the oven. The oven contains a working propane burner capable of emitting a small jet of flame, but for the fireball shot, a cutaway has to be done away from any props or scenery.

The execution yard scenes are performed in story order, except for Cy Town's delayed death scene from episode one, which is left till last. This is the only scene in the entire serial that involves the release of a large volume of fondant goo, and so it has been deliberately left until last. The scene is played normally to the point where the death cylinder lowers over the victim. After a cut Cy Town is released so that he can go and immerse himself fully in a bath full of sticky goo off to one side of the set. Meanwhile the Effects team tips a large volume of not-quite-so-sticky goo into a vat fitted into the death cylinder. Still dripping from his dousing Cy Town slops back onto his platform and the cylinder is lowered again. At the point of "Action" Effects triggers the vat's release valve and as the goo tips down onto Cy Town's body, the cylinder is raised by scenery shifters, allowing the hapless actor to fall out of the tube and play dead on the floor while the scene is concluded.



As soon as the Director signals "Cut" Effects moves in to begin the mammoth task of mopping and cleaning up the studio, and Cy Town is whisked off for a hot bath. The cast are told serial 7L has now wrapped and they can now retire to hospitality room B209 for the customary end of season wrap party, that will include guests from other serials made this year.

For the technical, gallery and Effects teams, however, there are still a few shots to do. Over to one side of the studio a section of the pipe set has been erected on blocks and a channel cut into its belly. Through that cutting Susan Moore, Stephen Mansfield and other members of Effects operate the animatronic Fifi during shots of it crawling through the pipe, sniffing out its quarry and finally, getting buried beneath chunks of polystyrene painted to look like huge crystals of solidified sugar.

Once these sequences are in the can everyone can relax. They have beaten the ten o'clock deadline. The Effects crew unwinds by staging a water fight with buckets and extinguishers while everyone else goes off to join the wrap party. Happiest of all is Helen A's alter-ego who knows she has betting winnings to collect.

"EARL," beamed Ben Washington, opening the door to his son and holding it wide as his grandchildren streamed through in a raucous wave. "Nice to see... but where's Susie?"

"She can't come, dad," replied the man who was once again known as Earl Sigma on his adopted home, but was still Earl Washington back on Earth. "It's all too... delicate at the moment."

"That's a shame, son," said the old man. "I'd found something for her..." Before he could go on, little Daphne interrupted. "Grandad... can I have a lemonade?"

Earl looked at his thirteen-year-old daughter. "Now you know your mother doesn't approve... and neither do I," Earl added, reminding himself that he was a doctor. Or would have been if he'd ever returned to his studies.

"But mummy's not here," beamed the child with a teenager's cunning. "Grandad, you're not boring..." she said, turning her smile on Grandad Ben...

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"I shouldn't have given in," moaned Earl.

"They're only children, son. There's nothing wrong with a few sweets once in a while."

"Susie's gonna kill me.."

"Then it's just as well I've found something to keep you in her good books then..." Joseph produced a small storage box from underneath the table with a dramatic flourish. "I was sorting through your grandma's things, and I should have known it was there somewhere. She always played the blues when you came round to visit, after all..." He handed his son the box. 'Go on, open it," Ben added. Gingerly, Earl obeyed and took out one of the plastic cases slotted inside. Daisy looked across, abandoning her lemonade as the light shining off the shiny disc inside the case caught her eye.

"It's a CD, an old twentieth century storage medium. And she had a working player as well..." explained Grandad Ben.

"Blues, the Best of the Blues..." Earl exclaimed, reading the inlay in the first disc's case.

"Not just blues," added Ben. "Track 12. Big Joe Turner."

"Singing Lucille!" exclaimed Earl. "Oh thanks dad."

"Thanks your grandma. She always loved twentieth century music."

As they talked, Daisy picked out a few more discs from the case, and ran her eyes over the labels, entranced by the colourful covers... "Sugar, and Spice, and All Saints... Nice!"

"Hi honey, we're home!" Earl couldn't resist teasing his wife with the term.

"And not before time," she snapped back.

Earl braced himself, reminding himself that you couldn't have the good times without the bad, that it wasn't the woman he'd married talking, just the one over-burdened with a leader's responsibilities.

"What's up love?"

"I've called the election for three weeks' time."

"I thought you were going to wait for the autumn, and the harvest."

"I was, but the Happies called a confidence vote, and Arthur S told me the Real Killjoys were going to abstain. Said restoring the rank letter system was the last straw. Bloody man. He'd have us all slouching around in sackcloth and ashes if he had his way, and he thinks it'd be popular."

Earl nodded. He'd heard it all before, many times, ever since his wife became prime minister.

"Doesn't understand that we've got to win over the middle-ground. They liked having ranks," said the woman who still insisted on being known as Susan Q if the people insisted she have a letter, "Gave them aspirations. I don't like it, but what am I supposed to do?"

Earl nodded again, trying to keep his face still. He'd be glad if she lost, to be honest. If Susan noticed as that thought crept across his face, she didn't have time to react as the entire apartment jumped to a repetitive blast of sound.

"...what I want, what I really really want..."

"What the hell is that?" Susan swore as her daughter bounced into the room.

"It got it off Grandad! Aren't they great?" shouted Daphne over the din.

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Helen A – still Helen A not Helen Z whatever the citizenship commission might say – strode up to the rostrum to tumultuous applause, placing the stuffed form of their movement's greatest martyr, her darling murdered Fifi, before her on the lectern. As always, the crowd fell silent in a moment of respect. But this crowd was different. For years she'd been touring the galaxy, addressing audiences of businessmen who'd been told how much they could learn from Terra Alpha's way of doing things. But this time, she was back, an was speaking for free, to people who remembered how happy they'd been when they were children – when she was in power..

"I hope I won't sound like a nostalgia show to you," she began. "Grumbling on like a killjoy about how much better things were in the old days."

"But they were!" exclaimed one gap-toothed young fogey, just old enough to remember the days before the revolution, loud and proud in his foppish clothes. "Everyday a summer day," he sobbed as he went into tears of hysteria.

"Yes, they were," exulted the wizened old crone through her make-up. "And the youth of today know who was right – they love this new bubblegum pop. You know," she said, summoning up well-meaning concern from the frozen depths of her being, "I've even heard young Susan's own daughter was found at a Hear'Say rave, guzzling Sherbet all night." And only fourteen, she let them think... young people today. " Well, I don't know what how her mother feels about it, but I'm *glad she's happy*, and I'm *happy she's glad*! And here's the man who's going to make us all happy again!" Her chosen heir rose to his feet, his bald head with a fringe of bright hair evoking pleasant memories of the clown he'd been in the old days.

"...So what I say is, that the people of Terra Alpha want Happiness," proclaimed William B, the leader of the opposition, as he roused his audience towards the climax of his oration. "Not just some of the time, as this current government, this outgoing government of Killjoys would have it, but all of the time. And that is what we in the Happiness Party are going to give them."

"And that was how William B launched his party's bid to reclaim the Leader's Palace after 16 years in the political wilderness. And now we know how the voters have chosen, it's over to Peter for the latest results."

"Thanks you, David," said Peter S, his wild enthusiasm and flailing arms still displaying the talents that had made him a renowned entertainer under the old regime, and got him through more than a few auditions for the Happiness Patrol. "And what a night it's been." Behind him, the wall cleared and simulcrams of a variety of politicians appeared.

"Now here they are, all Terra Alpha's leaders back to the first foundation, lined up in front of the wall of fondant surprise, and here it goes... and there's Winston A, knocked off his feet as the flood hits him, just after the Alpha-Gamma war... and poor old Mikey B, with the syrup right up to the manifesto in his jacket pocket, that famous 'longest suicide note in history'... and of course Helen A... three elections and the fondant never even touches her feet, though of course the Truth Commission had a few things to say about the people who disappeared off the electoral register.."

"Ah yes, thank you Peter," cut in the anchorman, hiding his half-eaten mars bar and remembering that the director general's job was a political appointment. "And what about Susan Q?"

"Well, that's what's so impressive... now here comes the fondant surprise... and it's flowing right over her head! David, this is a defeat unprecedented in the history of Terra Alpha."

"Thank you, Peter..." said the anchorman, cutting in before they could see how the target constituencies would break down and turning to his latest guests. "So, Arthur S, you must be feeling pretty foolish now. You've put the Happies back in!"

"We did the right thing, fighting for the real interests of the suffering people of Terra Alpha."

"But your Real Killjoy Party's lost all its seats, hasn't it? You even lost your own deposit!"

"The victory here, David, is that for the first time 100,000 people have voted for a truly joyless manifesto. When they chuck the Happies out next time, we'll be the ones they'll turn to, not Susan and her spin doctors."

"Really? Vincent R... What's your analysis?"

"Well, it was going to come. Right from the start Susan Q alienated her supported. There was the backtrack over abolishing the rank initials, and you can see what she really thought about that from her own name – she got a lot of praise for refusing to be Susan A at the start, but after she'd reinstated initials it just seemed cheap. And there was that whole two-for-one business when she tried to appoint her husband as Minster for health..."

"And got overruled because an off-worlder couldn't hold office?"

"Exactly... and that cost her, because there's still a suspicion of offworlders, just as there's still resentment of the Alphidae. Just look at the rise in the vote for Humanitas,"

"Who're saying that Alphidae shouldn't be employed if there are humans could work in the plants..."

"Well, they're saying a lot more than that, David, but they got the votes from poor human colonists. They're the people who don't choose to be miserable, they just are. But when you look at it, it's the loss of the Killjoy's core support which has done for her... it might have been admirable, but when Susan Q decided to support the Truth Commission's decision to rehabilitate Silas P, that cost her a lot of goodwill among her own supporters. They didn't care if undercover Happiness Patrol members got executed for getting glum, they were just glad they'd died."

"Yes, thank you Andrew," David D interrupted, wishing they wouldn't mention these embarrassing things, "and we can go over the to palace, where Susan Q has an announcement to make."

The departing leader stepped forward. "'The people have spoken, and I hope they're happy."

"And there we have it as the sun rises at the end of a historic night that has changed the planet or ever...so to the people of Terra Alpha, sleep tight, and have a nice day."

SPACE & TIME

CHECKLIST 5

The collected reference works
dates of first publication:
May 1984 to April 1985

 # 48 - serial RR - May 1984
Series Editor: Steve J. Walker
Cover art: 'Drog' Lengden

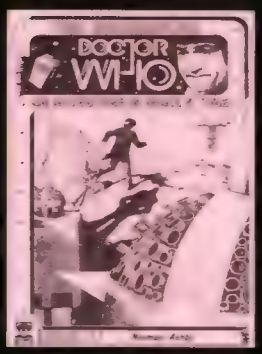
A profile of Victoria Waterfield by Trevor Wayne plus the 'Radio Times' interview with Frazer Hines. Photographs from the refinery set.

 # 49 - serial SS - Jun 1984
Cover art: Tony Clark

Episode six presented in 'telesnaps' plus an analysis of the Cybermen by David Auger. Two pages of Technical Observations and an intro to the rerun of 'Evil of the Daleks'

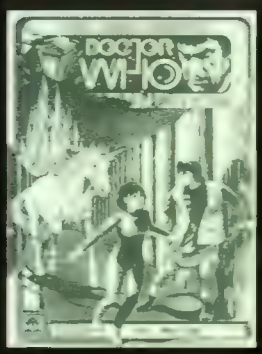
 # 50 - series 5 - Jul 1984
Cover art: Andrew Martin

Gary Hopkins reviews the first seven years while Marc Platt revisits Sixties Doctor Who exhibitions. Tim Robins overviews Season five, plus secrets of the foam machine



 # 51 - serial TT - Aug 1984
Cover art: Andrew Martin

Director Morris Barry is interviewed by Jeremy Bentham while the 'Radio Times' archive yields photos from the location shoot and a feature on Wendy Padbury.



 # 52 - serial UU - Sep 1984
Cover art: Phil Bevan

A storybook issue as the Doctor visits the forest of words. Plus David Maloney interviewed, inlay and optical effects explained and more from the 'Radio Times' archive

 # 53 - serial VV - Oct 1984
Cover art: 'Drog' Lengden

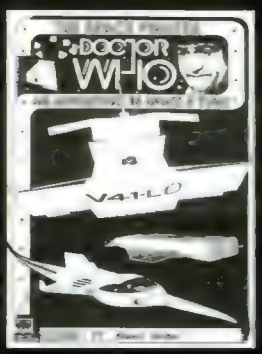
Tobia Vaughn profiled by Pam Baddeley while David Auger outlines the life and work of Kit Pedler. Plus the day a Cyberman went shopping in St. Pancras ...

 # 54 - serial WW - Nov 1984
Cover art: Stuart Glazebrook

Susan James documents the career of Terrance Dicks while Terrance Dicks explains the arrival of Robert Holmes. And Trevor Wayne's review is kind to the Krotons.

 # 55 - serial XX - Dec 1984
Cover art: Stuart Glazebrook and Gordon 'Drog' Lengden

Gary Hopkins reviews the contributions of Brian Hayles and Orestes Smith wants the Ice Warriors to stand up ...



 # 56 - serial YY - Jan 1985
Cover art: Tony Clark

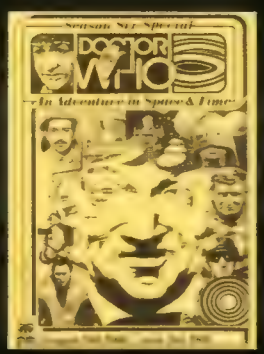
Susan James profiles Peter Bryant while Jeremy Bentham ponders if the effects might be "2001: a Space Piracy". And yet more photos from the 'Radio Times' archives

 # 57 - serial ZZ - Feb 1985
Cover art: Andrew Martin

Producer Derrick Sherwin interviewed by Susan James, and Jeremy Bentham reveals how the BBC plans and schedules a major film shoot such as 'The War Games'.

 # 58 - serial ZZ - Mar 1985
Cover art: Phil Bevan

The end of the second Doctor's travels as Trevor Wayne profiles Zoe Herriot and Jamie McCrimmon. Plus Susan James on the Troughton comics.



 # 59 - series 6 - Apr 1985
Cover art: Andrew Martin

The end of Doctor Who? A review of the Troughton era and a profile of the man himself by Jeremy Bentham. And of course an errata section for the second Doctor.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

HAPPY?

IMAGINE BEING a fan of **Doctor Who** where only one view of what the show is could exist. Imagine how you'd feel if, say, CITY OF DEATH was considered the worst story of all time; if only the Pertwee era was the one anyone rated, and the only one ever shown on UK Gold. Imagine if you were persecuted for even daring to think that maybe THE CAVES OF ANDROZANI did have some merit, and that people had misjudged it unfairly because of one slightly fake-looking monster…

The truth is, I love THE HAPPINESS PATROL. I love it for what it brought to the long, rich, varied history of the series, for what it added to the character of the Doctor, and specifically for what it did for Sylvester McCoy. Without THE HAPPINESS PATROL, there'd be none of this "dark, manipulative" 7th Doctor that the Virgin *New Adventures* writers loved so much, for sure. So if you're not a fan of that particular era, then might I suggest you look away now? Nothing I might say will convince you otherwise.

Trying to persuade anyone that THE HAPPINESS PATROL doesn't quite deserve its reputation feels like an impossible task sometimes. Like THE GUNFIGHTERS and THE KROTONS, everyone instinctively knows it's bad, knows that there's absolutely nothing that can save it from being utterly irredeemable. Even the people who like it seem to feel it can only be appreciated on an allegorical level and not in the story itself. Because, that would be mad, wouldn't it? To take a story like THE HAPPINESS PATROL and praise it solely for the performances and the story. Who'd do such a thing?

Such is the reputation of THE HAPPINESS PATROL, yet it strikes me as odd, as many of the people I know in fandom openly love the story, yet the thought of saying so publicly frightens them. I can understand why to some extent. On its initial broadcast I was the same. See, the problem with THE HAPPINESS PATROL isn't anything to do with director Chris Clough, or writer Graham Curry. It's barely got anything to do with anything you actually see in the story itself. It's almost entirely due to the story it follows, REMEMBRANCE OF THE DALEKS.

I was in sixth form at the time, and for four weeks **Doctor Who** achieved a level of "cool" it hadn't had since the latter days of Tom Baker and his huge student following. Suddenly everyone was willing to say Yes! They saw **Doctor Who** last night and wasn't it brilliant! Big explosions, DALEKS flying up stairs, scary children zapping soldiers with electric bolts from their finger tips. It was great to hear, because finally I could see that after all those years of ridicule, the sight of a Dalek with a big gun was enough to impress a largely cynical audience… and then it all went quiet. All the people who'd just outed themselves as watching **Doctor Who** suddenly went quiet. Because the trailer for the following week seemed to show the main villain as… as Bertie Bassett?!!

(Our Lawyers have asked me to point out that, of course, the Kandyman is not Bertie Bassett, nor anything resembling him to a sufficient degree to be a threat to the intellectual property of Trebor Bassett Ltd. Okay?)

REMEMBRANCE seemed to be doing a number on its critics through the ages. It had strong special effects (I remember cheering when I first saw the new extermination effect). It wasn't trying to be clever, it just wanted to be good, and that seems to be a major problem with THE HAPPINESS PATROL. Unlike some of the other stories I'd disliked at first, like WARRIORS' GATE and KINDA, THE HAPPINESS PATROL just didn't seem to be trying that hard to impress. The sets were all fake-looking and patchy, despite the attempts of the lighting cameraman to make the set look better through the use of moody lighting. And the actors and actresses who filled out the ranks of the supporting cast? They all seemed to be auditioning for the role of "Nasty Surrogate Matriarch" or "inept stepfather" in the next Christmas pantomime (and as I'd never, **ever** liked pantomime, this was of course a very bad thing). That growling puppet; that leering spy; that poofy confectioner with the man made out of sweets. Oh for the love of Barbara, where was the subtlety?

As I mentioned at the start, the only way fans of the story seem able to justify its existence is to argue that it has a worth deeper than superficial first appearances. We can dress up any appreciation of THE HAPPINESS PATROL behind an understanding of its allegorical nature; yes, of course it's a clever, if none-too-subtle swipe at Thatcherite Britain with its tyrannical leader coming down hard on anyone who has the timerity to strike for better living conditions. And yes, I think I see where the gay = killjoy metaphor is at work, turning the word "gay" round and imagining a world where heterosexual people are forced to live a "gay" lifestyle, and how they might feel unhappy to be made to be "gay" about it. And yes, this allegorical approach does make me want to like it more, because, after all, I'd been so wrong about KINDA (officially the cleverest **Doctor Who** script ever rubber-stamped by John Nathan-Turner and Eric Saward). But isn't that just another way of coping with our desperate shame that **Doctor Who** could be so unbelievably embarrassing if anyone else is in the room?

Well, perhaps.

But, and here's a funny thing, it's not that bad at all. No, really. Like pretty much any other story in the McCoy era, I firmly believe THE HAPPINESS PATROL suffers as a consequence of the shorter seasons. When you're getting 28 episodes a year, you can afford to be a little generous and tolerate an "odd-ball" once a

year (what a meaningless phrase that is. Who first applied it to *Doctor Who* I wonder?). But when it's just you and a mere four stories, two of which seem to be an episode short, you're probably much less willing to accept the strangeness and unconventionality of a story about fighting for the right to blub your eyes out to Celene Dion.

Scratch that – no-one should be subjected to that.

I could spend the next fifteen hundred words trying to justify the studio sets, which, living in the belief that no-one goes out of their way to do a bad job, can be rationalised as quite a clever concept that just didn't come across well enough. It's all very well suggesting that the society is a façade by offering thin-walled structures and scrappy paint-work, but when the public at large think that this is what **Doctor Who** looks like all the time, the point is somewhat diluted. But despite this, the sets do offer a lot of exciting challenges to the director, such as the balcony where we get possibly one of the few scenes to receive any praise at all, where the Doctor talks down the two sniper guards. The cutting of the scene starts by placing us on the ground looking up at the gun-men, then the camera joins then on the balcony looking down, before we reach extreme close-ups of the Doctor and the man with the gun. The pipes too, with their low angles and strange shadows, present an interesting variant on the usual **Doctor Who** sets of grills and cave systems. But it has to be conceded such touches are quite rare in the story, with its use of the repetitive swirly patterns that seemed everywhere in the late '80s (in fact I'm pretty sure I owned a shirt at the time with almost that exact pattern - oh the shame).

Then there's the pipe people, who never seem to convince because while the design itself is sound with their wide rodent-black eyes and snub noses, like the Kandyman we can't understand a word they're saying. "Take the rubber lips out of your mouth, there's a luv!"

Ah yes, the Kandyman. I'm not even going to begin to justify him, I'm afraid (I already have visions of our editor having palpatations here "You said you could do a positive review of the show." Sorry, but there is a point to all this!). David John Pope plays it all very well, balancing the sinister sadism with the artificial sweeteners of Graeme Curry's sharp script. Much of the Kandyman's dialogue is surprisingly witty, with a few well-chosen puns and crass one-liners that really add something to the character. Unfortunately we don't really get the benefit of all this, because some berk decided to muffle Pope's voice with a modulator, while his mate thought that as the character **worked** with sweets – get this, it'll kill you – wouldn't it be really hilarious to make his costume out of big foam rubber liquorice!

Well, no, actually. That one error of judgement shapes our entire view of the show. How can we possibly take it seriously when we have a central villain who looks like a confectioner's logo! Graham Curry tried to amend this in his novelisation by making the character more quirky and less overtly cartoonish, but no, sadly the damage had been done.

Are we really supposed to take it seriously? Is it a comedy? I know it was filling the slot the Beeb used to keep for things like **No Place Like Home** and **'Allo 'Allo**, but that's possibly taking things too far. I mean, they have a scene with men waving guns about – though **'Allo, 'Allo** too. And there's some woman who seems to bully her husband into submission. That'd be Rene and Edith again, wouldn't it. And there's a suggestion that the husband's gay… I should just stop there really, shouldn't I?

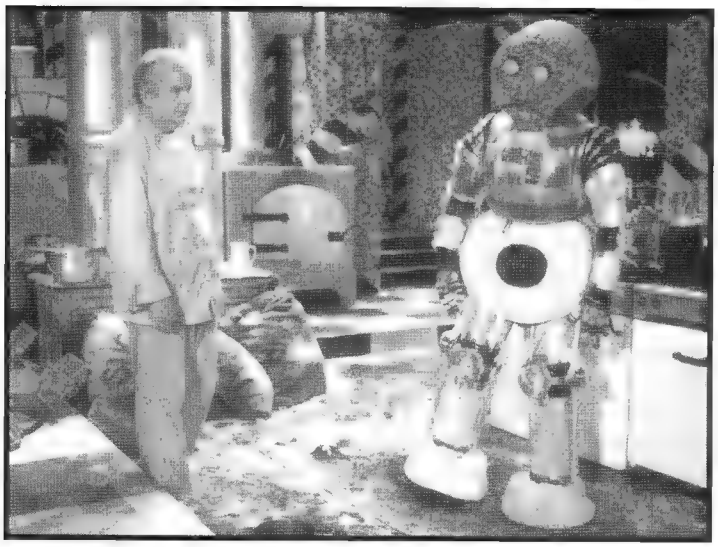
Before I get too carried away with all this, I am leading up to that point I promised. Yes, a real, actual point. What THE HAPPINESS PATROL does offer is a vision of **Doctor Who** the character that we've rarely seen before. He's not the sulky self-gratifying old man of the early years, or even the slightly potty grandfatherly figure he became. He's not staging epic face-offs with alien races in the anticipation of a nice, satisfying explosion at the end; or raging against the injustices of the universe. He's none of that. But he has an appreciation of the human spirit only Davison's version came close to. That line from EARTHSHOCK about well-prepared meals being what life is all about foreshadows the prime motivation of the Doctor here. It's not enough to fight for freedom and then throw a big party. We need time to grieve too. And if that basic human right is removed, then what are we? As fake, faceless and artificial as that nauseating laughing clown on Blackpool's Pleasure Beach. This is a Doctor who sings "As Time Goes By" from *Casablanca* when he thinks he's alone and no-one's watching (not surprising, really, they're all watching Curly and Raquel on the other side). He loves The Blues and quickly pairs off with the first guy with a harmonica he meets just because, as we all know, anyone who can play that much pain on a mouth organ can't be bad. He knows that laughter isn't always a joyous thing, as anyone who's ever been mocked or laughed at will recognise. The face on Priscilla P when the tables turn is priceless. It's all very well being able to smile when the rest of the clique are behind you, but when they begin to point and laugh at you it's not as much fun, is it?

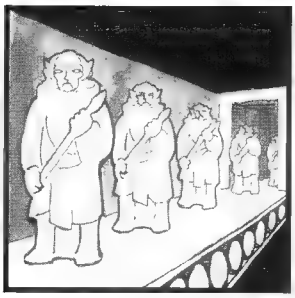
"This is a Doctor who sings "As Time Goes By" when he thinks no-one's watching (not surprising, really, they're all watching Curly and Raquel)."

So if we're going to start actively looking for things to like, can we also include Dominic Glynn's superb score for the story? Tying in the harmonica playing of Earl Sigma and the drums of the killjoy marches, it's arguably Glynn's best work for the series (might I even say one of the most mature scores the series ever had?). And Lesley Dunlop, as Susan Q, who manages to achieve one of the few genuinely moving performances in the story, with a solitary tear rolling down her cheek to evoke the equally moving teardrop of Sinead O'Connor in the video to her version of "Nothing Compares To You". And John Normington, delivering a much more low-key performance than in The Caves of Androzani, and, well Sheila Hancock is fun, even though she perhaps plays up the Thatcher angle too much (and doesn't she look almost exactly like Terrance Stamp in *The Adventures of Priscilla, Queen of the Desert?*) … and… and…

Okay, I'll admit it, I can see why people still have trouble warming to THE HAPPINESS PATROL. It certainly doesn't make it easy to like, and it seems it's a story you either like or you don't (and as I'm one of the few who just don't get THE ANDROIDS OF TARA I shouldn't, I think, push the point home too hard). But then, THE HAPPINESS PATROL is also one of the most challenging stories the show ever produced, showing us a Doctor with goals at odds with our understanding of him up to this point. It's a transition from the TV-friendly Doctor we know too well and the murky, dark Doctor that would eventually be portrayed in the books produced by Virgin three or four years later. No, it shouldn't be easy. It shouldn't just spoon-feed us with a load of ideas about right and wrong, good and evil. It should make us question, make us think. And that, sadly, is something too many **Doctor Who** fans seem unwilling to do.

Jim Sangster





Post-Production

The only footage not produced during the five day recording blocks was the two brief shots of Helen A's shuttle soaring away from Terra Alpha. Indeed these sequences were, strictly speaking, the first bits of The Happiness Patrol to be shot. They were included as part of Visual Effects' pyrotechnic work for serial 7K, and were shot on 35mm film in the unlikely setting of the BBC's car park at their Clarendon Road studios in Elstree.

Elstree became the venue for this work after production reshuffles in the wake of the TV Centre asbestos scare lost the team's booked slot on the model stage at Visual Effects in Acton.

As these scenes involved explosions parking was prohibited at the studio's car park (which had been featured many times in Gerry Anderson's series **UFO**). Perry Brahan's model of the shuttle, was mounted on a pylon and filmed as a couple of tracking shots against a blue screen background, the whole process taking just over half an hour.

This raw footage was taken to the Electronic Effects Workshop over the weekend of 13/14 August 1988 so that Dave Chapman could swap the blue background for a caption slide of Terra Alpha. The background was deliberately defocused to give an impression of the planet's atmosphere. Chapman also added bright glows to the shuttlecraft's thrusters using the Paintbox package to simulate engine exhaust.

Paintbox was also used to inlay Helen A's 'feature messages', plus some electronic swirls, over the fascia of the Waiting Zone fruit machine as required. As with Remembrance of the Daleks, Chapman provided a few seconds of hand-drawn, frame-by frame animation to this serial, specifically the electrical 'zaps' that play around Harold V's body as he is being electrocuted by the fruit machine.

At the request of Chris Clough, Chapman electronically darkened some of the output rushes of scenes inside the pipes. This was both to get closer to Curry and Cartmel's aspirations for a spookier underground and to hide the fact that the Kandy Man's face was different in these shots. Through careful editing as well the Director successfully disguised all but one of the head-on shots.

Chapman's main challenge was merging model footage of Kandy Kitchen machinery in action with material already shot on the live-action set. Perspective was vital if this matte was to look realistic, so the completed model was brought into the Electronic Effects Workshop and positioned on a tabletop midway between the camera and a blue screen backdrop. Several trial runs were needed with Chapman masking the blue background with pre-recorded footage and then moving the model forwards and backwards until he was happy the focal planes and depths of field were aligned. It was important too that cogwheels and goo moving through the model pipes did so at speeds that matched similar actions happening on the taped material.

As the mammoth task of editing got underway in August it became quickly apparent that all three episodes had overrun substantially. Part one was 34 minutes long, part two 29' 36" and part three, the least bad offender, came in at 27' 23". An initial edit took episode one down to 24' 09" but once title and end music were spliced on, this rose back to the 26' mark. Another pass was needed but in the process Chris Clough realised he had lost some of Sophie Aldred's lines.

Music and Sound

On Wednesday 7 September Sophie Aldred was booked for an hour to redub some of her lines that had become garbled in the tight splicing needed to bring parts one and three down to standard lengths. It was around this time as well that the Director realised he did not have a growl for Fifi. Various Radiophonic noises were trialed, as well as tracks from Grams disc recordings of animal noises. But none of these exactly matched the mouth and head movements made by the animatronic puppet on screen. In desperation Chris Clough himself stepped into the soundproofed booth and articulated an assortment of snarls, wails and cries timed to fit Fifi's jaw movements. Once treated with echo, reverberation and some tonal modifications, these sounds became convincingly alien.

Dick Mills fulfilled his contribution towards establishing a 'mean streets' feel to The Happiness Patrol by dubbing an electronic 'sighing breeze' over many of the street scenes. He added echo as well, such as to the grating noise of a manhole cover being lifted, to suggest the sound bouncing off the street walls opposite. In Curry's script the author suggested the go-cart and the Patrol's dune buggy should make silly noises as they moved along; **Goon Show**-like pops and chitters for the former, and an ice-cream van jingle accompanying the latter. But neither Dominic Glynn nor Dick Mills felt inspired by these treatments, so it fell to the Radiophonic Workshop to provide two sets of electronic warbles for the vehicles.

Dominic Glynn's involvement with the story began much earlier than normal when he was asked to attend early read-throughs of the script. He had been briefed that Richard Sharp could play the harmonica so his objective was the meet the actor, study his performance range, and then write an appropriate score for Earl Sigma. It turned out, however, that Sharp could hardly play a note, so instead Glynn would have to study the actor's hand and mouth movements on the rushes and compose notes to fit these gestures.

"He ([Sharp] had to play and then I wrote the music afterwards. It was pretty hard because I had to fit the music to his breaths and the movements of his hands. There are a couple of places where, because I know it so well, I can see that he's not playing it. But hopefully it didn't look too bad."

Dominic Glynn, DWM 206, November 1993 ENDBOX B11

Glynn made his harmonica cues the key to the entire incidental music score. Sometimes these mournful wailings would be played solo, with added echo if they were notes played by Earl Sigma out on the streets. On other occasions they would lead a more orchestral arrangement realised using synthesisers, a drum machine and a piano. Glynn himself could not play the harmonica so while he could compose bars of music and then sample them digitally to create scaled sounds on his synthesiser, he needed the services of Adam Burney to perform the main solo harmonica theme heard at intervals during the story.

Nearly three and a half minutes of harmonica solos punctuated The Happiness Patrol, plus a further 28 minutes of arranged incidental music. As well the young composer was asked to come up with nearly four minutes of pure muzak that had to ring out from speakers set out in the streets. "It had to be really nasty as it was an important element of the storyline" recalls Glynn. "It was good fun to make music designed to be horrible."

In producing these syrupy, pure synthesiser tracks Glynn borrowed chords and themes he had used for some of the harmonica solos. The notion was to prove how the same music can be interpreted in different ways to create different feelings in the listener; melancholy reflection when played as the blues, irritation and impatience when blaring hollowly from tinny speakers.

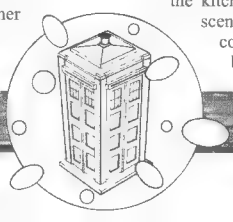
Dominic Glynn's one other track was 83" of protest band music, mostly percussion, to accompany the drones on their march to Forum Square.

Ironically Richard D Sharp did manage to play the harmonica briefly, while accompanying Sylvester McCoy's performance on the spoons.

Cuts

Chris Clough managed to get part one down to 24' 51' but not without some substantial pruning. In a lot of cases cuts were achieved by severely topping and tailing scenes so that they started immediately on a line of dialogue and then cut the instant the last salient line was delivered. But this was not enough and bigger chunks had to be hacked out.

Straight after the Doctor has met Trevor Sigma three whole scenes were deleted of Ace discovering the Kandy Kitchen and exploring the darkened room, the Doctor becoming bored with Trevor Sigma's dogmatic conversation, deciding he must find Ace because she is probably in trouble, and his entry into the kitchen in time to stop her pulling a lever. This latter scene was to have introduced the notion of a manhole cover inside the kitchen itself, and of the travellers being first spotted by Wences.



A scene of the duo walking through the execution yard, the Doctor advising this is one party they had better not crash was lost, likewise an exchange between Trevor Sigma and Gilbert M, where the census taker pleads to be allowed to interview the Kandy Man. Sigma scuttles off when the Kandy Man appears and announces that he does not do interviews. Another scene establishing the Kandy Man, where he accidentally chops off his finger and then reglues it was also lost.

Later, after the Doctor and Ace have escaped the Waiting Zone in a go-cart, Susan Q's introduction, arriving to escort Ace to her audition, was dropped. The Doctor's escape results in Daisy K being summoned to explain her negligence to Helen A in her suite. This scene too, which explained something about the surnaming conventions on Terra Alpha, was deleted.

HELEN A: So how did the spy escape?
DAISY K: He escaped on one of the games. The girl went with him.
HELEN A: I'm feeling a little tired this afternoon, Daisy K. Don't try my patience.
DAISY K: It wasn't my fault. I'd sent Susan Q to collect the girl.
HELEN A: You're a valuable member of our team, Daisy K, but you need to sharpen up. You're getting to be a little bit careless.
DAISY K: But I'm always most…
HELEN A: You wouldn't like to be Daisy L again, would you?
DAISY K: No Ma'am.
HELEN A: Then don't let me down!

Another key scene chopped, the only one Graeme Curry seriously bemoaned, was Susan Q's first conversation with Ace after her recapture – a sequence that defined why Susan Q was quite happy to betray the Patrol.

ACE: What's your name then? Valerie V? Zelda Z? Wendy double…
SUSAN Q: Quiet! (THEY STOP AND LISTEN. WE HEAR THE FAINT STRAINS OF BLUES FROM EARL'S [TRUMPET] HARMONICA) Do you hear the trumpeter?
ACE: He sounds sad.
SUSAN Q: Yes he does.
ACE: So do you want to arrest him, put him in jail, shoot him…?
SUSAN Q: I just want to listen to him
ACE: Eh?
SUSAN Q: I like it. I used to have a collection of Blues 78s which came from old Earth. I had to destroy them when I was vetted for the Happiness Patrol. All except one. Big Joe Turner singing 'Lucille'.
ACE: And you managed to hide it from them?
SUSAN Q: No, they found it.
ACE: Oh…
SUSAN Q: Susan Q.
ACE: What?
SUSAN Q: My name. It used to be Susan L.
ACE: But you're all right? They haven't done anything to you?
SUSAN Q: No. Not yet. (THEY WALK ON)

Part two needed less work to bring it down from 29' 36" to 24' 48, but five minutes still had to go. A good chunk was trimmed immediately after part one's cliffhanger. Gilbert M notices one of the pans is boiling over, which leads to a row between him and the Kandy Man as to whose pot it is. While the pair are bickering the Doctor opens the kitchen manhole and slips down into the pipes below. Only when he spies that Earl Sigma has not followed him does he return back to be recaptured and strapped into the barber's chairs. A little of the next scene, where Gilbert M is testing the lethal sweet concoctions also faced the editor's scissors.

A short sequence of Daisy K reporting Ace's escape to Helen A was trimmed, likewise a whole scene of Helen A ordering the palace sealed after the Doctor's visit to her suite with Trevor Sigma. Another loss was a bleakly humorous exchange between the Doctor and Ernest P, the doorman at the Forum as he tries to locate Ace;

ERNEST P: You want the main entrance, mate. Into the Forum Square, up the steps, can't miss it.
DOCTOR: I'm hiding.
ERNEST P: You need a permit to hide here.
DOCTOR: It's in my other jacket.
ERNEST P: And where's that?
DOCTOR: It's in my other jacket.
ERNEST P: Listen mate. Authorised personnel and Happiness Patrol candidates only. That's what the memo said.
DOCTOR: This is where they test the Happiness Patrol candidates (A GROUP OF HAPPINESS PATROL GUARDS RUN PAST. THE DOCTOR DUCKS OUT OF SIGHT UNTIL THEY'RE GONE) Some of the successful candidates?
ERNEST P: Some of the few…

During the aborted execution of Susan Q the Director removed a short scene of Gilbert M puzzling over how to unstick the Kandy Man, plus a cutaway shot of Fifi showing that she has survived Ace's Nitro 9 blast. The final cut was a tracking shot of Priscilla P moving down the line of audience goers to the Forum, testing their worthiness by the punchline they provide for a joke ("What's the definition of a polygon?") – the obvious follow-on and uproarious laughter lets you in, while a mathematical answer causes one couple to be dragged away. Daisy K telling Ace and Susan Q that it's "showtime" was moved from part two to part three.

One scene Chris Clough was not allowed to remove from episode three was the finale as the time travellers prepare to take their leave in the repainted TARDIS. Although most people agreed the most poignant scene had been Helen A weeping over the dying Fifi, John Nathan-Turner was adamant that he wanted an upbeat ending in case this story had to become the season finale. That way the audience could see what had happened to everyone in the wake of the revolt.

So the three minutes that did go began with an ambush on the execution squad by an unseen Drone sniper. In the melee Susan Q and Ace try to escape but end up seeking refuge in the same alcove as Daisy K, and so are recaptured.

A further scene between the Doctor and Ernest P was top and tailed before another whole scene was excised completely. Here Susan Q is briefing Ace on how to survive the auditions:

SUSAN Q: Remember, flutter your eyelids and lots of teeth in your smile.
ACE: I'd rather lob something at them
SUSAN Q: And remember to use your dimples.
ACE: I'd use more than my dimples
DAISY K: Quiet!

In a subsequent scene Helen A orders summary disappearances for the Drone insurrectionists. The bit missing is the end of that scene where she switches her TV monitor over to an inane comedy programme to lift her spirits. Shortly after, once Fifi's bandages have been removed, she gets her leash and calls "Walkies", as

Promotion

Of all the stories in Season 25, the one least covered by the Press was THE HAPPINESS PATROL. Probably this was due to a culmination of three factors that unwittingly conspired to thwart active promotion of this noteworthy three-parter.

The first was its placing immediately following one of the most hyped serials of all time: REMEMBRANCE OF THE DALEKS. Just about every newspaper with a lively entertainment section had covered the location shoot in Hammersmith and filled numerous column inches with articles about McCoy and Aldred, the enduring appeal of the Daleks, speculation about the feature-length movie, even the forthcoming 25th anniversary. Basically Fleet Street and the broadcasters had gone to town.

Factor number two was the nature of THE HAPPINESS PATROL as a totally studio-bound production with little in the way of star appeal. Georgina Hale, Sheila Hancock and Ronald Fraser were all theatrical heavyweights, but they were not glamour stars to catch Press interest.

Finally, of course, was the beckoning silver anniversary due to be marked on 23 November with the first episode of SILVER NEMESIS. Details of this broadcast were already known to Editors nationwide, so it was perhaps inevitable that THE HAPPINESS PATROL would suffer as the show stuck in the middle of these two promo-worthy serials.

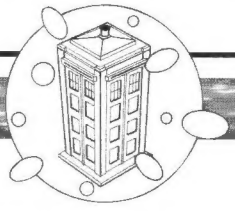
Ironically Graeme Curry's debut story did eventually make it into the newspapers, but not through choice. When the evil Kandyman lurched into view during part one, a few eyebrows were raised at its apparent similarity to the advertising device used by confectioners' Bassett's Allsorts to advertise its range of liquorice sweets.

'Bertie Bassett takes on Doctor Who' proclaimed the headline in The News of the World on Sunday 13 November 1988. Alongside a photograph of Bertie the article quoted concerns by the sweet manufacturer that their character's image was being maligned. "We'd like the programme to do something to restore Bertie's honour" was the quote from Bassett's chairman, Bev Stokes, whose letter of protest was being addressed personally to John Nathan-Turner (see page 8).

And as if to prove that old motto, 'there is no such thing as bad publicity', the ratings for part three of THE HAPPINESS PATROL showed a marked recovery from the slip evident in part two's figures. The serial had got off to a rousing start, pulling in 5.3 million viewers, 300,000 up on the last episode of the Dalek story. But then came a slump to 4.6M for part two, the lowest figure this season would see. After the Bertie Bassett fuss, however, figures climbed back to 5.3M, giving this production an average figure of 5.07m. Overall this meant THE HAPPINESS PATROL would be the lowest rated serial of Season 25, but still ahead of all bar one of the shows screened in 1987. Chart positions for each episode were 96, 104 and 88 respectively.

THE HAPPINESS PATROL was also winner of the wooden spoon in the DWAS and DWM season polls. Indeed with just two percent of all nominations, Marvel's readership voted it one of the lowest esteemed productions of all time.

Those who offered to review the story were generally well disposed towards this thinly veiled allegory of Thatcher's Britain. Many complimented its distinctive visual qualities and commented that, yet again, **Doctor Who** had proved itself capable of venturing into narrative styles eschewed by more conventional science-fiction series. Writing in ***The Seventh Doctor Handbook*** Stephen James Walker summed up many opinions when he wrote, "The contrast between the garishness of Helen A's regime and the grimness of their surrounding works extremely well. The Happiness Patrol's costumes and make-up are wonderful, and the intentionally false-looking sets are outstanding. I just wished that the Kandyman had looked a little more humanoid, as Curry had originally intended, and a little less like Bertie Bassett!"



terrified Pipe People look on from a small grille set into the wall.

The only other significant trims were a shot of the doomed Kandy Man watching as fondant surprise surges towards him. "Oh well" he sighs. "I gave it my best shot." This had been one of the last scenes recorded and Chris Clough had not been happy with the finished result. He also dared tamper with the finale scene, taking out the last few seconds as Earl Sigma, Susan Q and the Pipe People walk off towards the impending sunrise.

Transmission

Midway through rehearsals for Block Two Sylvester McCoy had taken part in a Press call to publicise the start of the BBC's autumn schedules. Among the handouts to journalists was a list advertising **Doctor Who** as starting on Wednesday 28 September, the week following the summer Olympics in Seoul, Korea. Shortly after Programme Planning dropped a bombshell by revising all its timetables back a week due to changes in the Olympics. For **Doctor Who** it meant a delay of one week before REMEMBRANCE OF THE DALEKS kicked off on 5 October.

The show's Producer was not impressed. He had precisely timed his season so that serial 7K, SILVER NEMESIS, would debut on 23 November, exactly 25 years since AN UNEARTHLY CHILD was broadcast. The only way to keep this ambition alive was by pushing one four-part story behind SILVER NEMESIS, and by bringing one three-parter ahead of it. So THE HAPPINESS PATROL and THE GREATEST SHOW IN THE GALAXY swapped places.

The only consequence was a minor continuity error whereby Ace's jacket in THE HAPPINESS PATROL sports an earring given to her in THE GREATEST SHOW…

There was quite a lot of promotion for the new season on BBC1, spearheaded by Sophie Aldred and Sylvester McCoy appearing on a number of magazine programmes, including **Blue Peter**, **Daytime Live**, **Pebble Mill** and even **Noel Edmonds Saturday Roadshow** on 8 October.

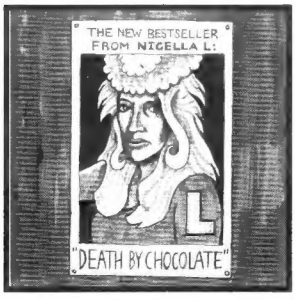
Episode one of THE HAPPINESS PATROL went out on Wednesday 2 November 1988 at 7:35 pm, and on the next two consecutive Wednesdays thereafter. This serial marked the end of the **Doctor Who** road for Graeme Curry and Chris Clough. Curry did not feel inspired to try another storyline, and Clough felt that three years in a row, applying the same formula, was enough. His next stops would be **The Bill** for ITV and **Casualty** for BBC1.

Curry did agree to adapt his rehearsal scripts into novel form for the Target Book range. It ran to 140 pages and had a cover by Alister Pearson featuring the Doctor, Forum Square, Fifi and a large letter A textured like the Kandy Man's face. The book was published in February 1990 in paperback only.

To date the serial has never been repeated on terrestrial television, but UK Gold first broadcast it in December 1994. BBC Video finally released an episodic version of the story on VHS tape in August 1997 with a jacket that featured a photomontage of stills.

Magazines

An Unearthly Sheep (1988, Andrew Thompson draws comparison to fairytales, including Hansel and Gretel and Little Red Riding Hood)
Black Pyramid 7 (1989, Tony Smith comments that we are not properly told of the relationship between the Kandyman and his creator, leaving Gilbert M's function in the story unclear; and suggests that the gun is a metaphor for wealth and power – hence the snipers' dialogue about women getting the best guns. He feels that the story's satire is not allegorical; there are no direct one-for-one correspondences, only allusions in broad terms to such things as sexual discrimination, bureaucracy – Trevor Sigma, and right-wing fanaticism – Priscilla P.)
Borusa's Trousers 1 (1995, Martin Pollard quotes a sketch on *Monty Python's Previous Record* as an inspiration, in which the King of Happy Valley abolishes sadness, and anyone found guilty of not being happy is sentenced to death.)
Capitol Spires 8 (1978, Steve Haywood thinks the story is aimed at too sophisticated an audience)
Celestial Toyroom (1989, Brigid Cherry feels the portrayal of the Patrol is degrading to women; Martin Wood notes a possible 'Taoist parable'; Tim Neal praises the consistency and self-containment of Terra Alphan society; Jonathan Way notes that the story is 'more interesting in what is implied, than in what is actually said'.)
Celestial Toyroom 241 (1997, Daniel Harkin notes more Willy Wonka similarities – in both stories the first victim dies in a pipe full of syrup. Fifi is quoted as a nightmare version of Toto from *The Wizard of Oz*)
Celestial Toyroom 245 (1997, John Pettigrew says it is unclear why the story reverses the traditional gender roles, and suggests that the image of the dead man in a pool of red liquid is obviously meant to evoke blood, even though it's actually strawberry fondant. On political meanings, he notes Thatcher's Britain in particular, and dictatorships in general, are determined to deny the downside of life and present a façade of happiness, for instance by building theme parks instead of hospitals).)
Club Tropicana 3 (1993, John Connors asks where the Doctor heard disturbing rumours about Terra Alpha and asks whether faces out the snipers through sheer force of personality or through hypnotism. He suggests that Helen A's failure to understand why people sometimes need to be sad has been taken to reflect the Thatcherite doctrine of self-help, and notes similarities between her and Margaret Thatcher: 'the fake (in)sincerity and concern, the overwhelming belief in big philosophies rather than careful planning, the clear lack of understanding of anyone who doesn't wholeheartedly agree with her views'. He argues that the story avoids making any assessment of the Helen A regime's actual military strength, and makes the moral situation too clear-cut and so easy for the Doctor to assess. The populace are too easily convinced into rebellion by a group of outsiders, and it is particularly unconvincing that a group of depressives will become active revolutionaries in the space of a single night)
Cybermag 4 (Jamie Woolley notes that the TARDIS crew have a divided function: the Doctor is engaged in the action, while Ace explores the emotional implications of Helen A's regime. He says the joke on the fruit machine jars, but it ties in with Helen A's farewell speech in episode 3; it has been taken to be a relic of the time before Helen A's regime became murderous)
Doctor Who Magazine 140 (1988 John Nathan-Turner has described it as a 'bizarre' story; he compares it to DRAGONFIRE.)
Doctor Who Magazine 142 (1988, Mark Stammers notes that stylistically, the story resembles the films *The Wizard of Oz* and *The Company of Wolves*. It's a child's nightmare)
Doctor Who Magazine 145 (1989, Mark Stammers suggests that the story had to be rearranged to fit into three episodes, resulting in a rushed beginning and ending)
Doctor Who Magazine 147 (1989, Graeme Curry interview. He admits that the script was too long and was heavily rewritten. The waiting zone scenes, originally set in a prison, were relocated to save on sets. The Waiting Zone was Cartmel's idea, the point being that Priscilla P pretends it isn't a prison even though it is, reflecting the pretence about the malaise of the society.)
Doctor Who Magazine 254 (1997, Alan Barnes refers to 'post-revolutionary Cuban politics'.)
Doctor Who Magazine 255 (1997, John Normington interview. The story was written as an ensemble piece. John Nathan-Turner was keen to ensure that the performances never went into caricature; Robin Mukherjee says that Andrew Cartmel thought it 'surreal')
The Doctor's Recorder 9 (1997, Jonty Stern claims the story is a spoof of Scientology and its attitude to depression.)
The Doctor's Recorder 10 (1997 The story is seen as a transposition of the familiar 1980s society into a weird fantasy landscape, in the same way as *The Wizard of Oz* re-creates Kansas in Oz).)
DWB 57 (1988, Gary Levy says there is a 'party feel', partly because at the time of recording it was thought to be John Nathan-Turner's last story as producer.)
DWB 61 (1988, readers comments. Alan Green says the story's effectiveness is reduced because it concentrates too much on humour and too little on political implications; Andrew Currington feels it deals with a conflict between anarchists and an ideologically committed state which ignores the greater good of the people; Jonathan Way notes failings in exposition: there is no lead-up to the Patrol's discovery of the Tardis and their painting it pink; Martin Wiggins comments that it resembles Season 17, in that a seemingly absurd situation turns out to have its own logic and reality; *Stuart Street* sees it as a parody of the recent history of **Doctor Who**, identifying Helen A as John Nathan-Turner, the Kandyman as Colin Baker, and the Happiness Patrol as BBC Enterprises. Harold V's death reflects Eric Saward's sacking; Shams Uddin points out that the pursuit of happiness has also been associated with the pursuit of wealth in 1980s Britain; S Field sees benevolent dictatorships as the target.)
DWB 65 (1989, Craig Hinton observes that the problem is to make the ruthless and emotionless Helen A realise her own responsibility – a problem insofar as she cannot accept that she was wrong. This is achieved finally by exploiting her one strong emotion, love for Fifi. He wonders why the Doctor consider this a case worthy of his attention? Possibly he sees in Helen A's regime a move towards emotionlessness, an extinguishing of feeling, a reduction to a painted smile. This would take human beings one step closer to being Daleks or Cybermen, so the Doctor must nip in the bud. But this raises the question, who is he that he has the right to do this?)
Enlightenment 5 (1989, Jeremy Bentham notes that ten minutes was cut from episode one's script alone)
Enlightenment 31 (1989, Lesley Hatch notes that the use of capital letters recalls Kafka's *The Trial*; Martin Wiggins sees it as a traditional story of the type that was first introduced in THE KROTONS: a revolution story with topical overtones; The killjoys have been read as a reflection of Britain's ethnic and sexual minorities, 'always ready for an argument and standing up for their own individuality'.)
Fan Mail 1 (1989, Neil Johnson compares the oppression of the Pipe People to apartheid in South Africa and the treatment of the Aborigines in Australia, both maltreatments of the indigenous population by colonists.)
The Fanzine 2 (1989, Paul Kirkley says that the Kandy Man's methods of killing are an attempt to present violence in a non-violent way, which fails because the methods are whimsical; he suggests that the thematic source is Keats's *Ode on Melancholy*, ll.25-6,which places melancholy and pleasure together; he feels the story is a series of set-pieces rather than a structured piece and the duration of the action seems almost co-extensive with the running time: there is reference to a 'night's work')
The Frame 7 (1988, Mark Stammers feels the story combines black humour with 'the flavour of a Brothers Grimm fairytale)
The Frame 9 (1989, detailed account of production including many interviews and photos – recommended for additional information beyond this issue. Stephen James Walker notes that there is a general lack of linking and expository scenes to get characters from place to place. He sees the Pipe People as a reference to the poor and unemployed in Britain, an oppressed underclass. A self-consciously fanciful suggestion is that the Kandy Man is a reflection of a conservative Chancellor of the Exchequer, who takes sugar from the Pipe People and redistributes it to others who do not need it. Dorka Nierasdzik describes the original idea for the Kandyman, and notes that Chris Clough and John Nathan-Turner vetoed this since they wanted it to be obvious that it was a robot. Sue Moore says the Pipe People were to be albinos, with large, pink eyes to compensate for the darkness; a side-effect of the later decision to give them black eyes instead on the analogy with a rodent's eyes was to make them look unduly sinister. She notes that the original design idea for Fifi was that it had once been a sweet lap-dog, but had been with Helen A for a long time and grown old and tatty. Steve Mansfield adds hat the flesh colour was included to suggest a clipped toy poodle.)
The Frame 10 (1989, Frank Band feels the people's revolt is insufficiently prepared for)
The Frame 14 (1991, Martin Wood says the characters are real people in an 'unreal city', who therefore have difficulty fitting into inappropriate roles)
Global Communications 4 (1989, Andrew Sherlock suggests that 1984 was an influence, though contemporary references replaced 1948 ones. The Edward Z figure who was possibly cut from the teleplay is compared to the character of John Conner in the film *The Terminator*, who leads human beings in a revolution against the robots that have taken over.)
Glory Daze 16 (1993, Mark Andresson It has been called 'cartoonesque fantasy'.)
International Electromatix 3 (1989, Tom Salinsky attacks the script for poor structure: there is no flow. He notes how the Kandy Man somehow gets unstuck off-screen; that we cut from the Doctor and Ace in the buggy to the Doctor repairing it without seeing the crash and that Gilbert M appears and disappears without explanation – scenes are missing)
International Electromatix 4 (1989, Philip Neve interview. he explains that the script was too long and was heavily rewritten. A lot of material not written by Graeme Curry, was added. Philip Neve felt this additional material made the story rather 'childish'. Chris Clough described the Pipe People to the actors as being like rats or dogs. The audition involved improvising dissatisfaction with their sugar diet)
International Electomatix 5 (1989, Gordon Ridout describes an alleged early version of the script featuring the Master, see page 3. He feels that the Cartmel rewrites in episode 2 hang together well and provide the episode's backbone., but that the cuts generally lost moody, atmospheric scenes which involve character formation and narrative, and prepare for later scenes in which characters behave in a particular way. He notes that episode 1 deals with verbal observations and juxtapositions, especially in the Waiting Zone sequence, episode 2 with verbal battles, and episode 3 with a snowballing climax which seems to be bigger than the characters. It is essentially a character-based story, until the third episode, when the snowballing conclusion seems bigger than they)
Matrix 22 (1989, Comparison is made with *Fahrenheit 451* (1966): both deal with the banning of something we take for granted (books/the right to unhappiness), and concentrate on the force of repressive authority (the firemen/the happiness patrol); each has a heroic figure who is attracted to the banned activity)
Metamorph 2 (1989, Zach Waugh sees a levity in the story which places it stylistically with Season 24.)
Muck and Devastation 5 (Nigel Griffiths feels Joseph C has elements of Denis Thatcher; he suggests nevertheless that the target of satire is not Britain but police states in the Eastern Bloc, with 'disappearances' arranged by the secret police and notes that the story is 'seedy'; comparison has been made with the works of Raymond Chandler)
Peking Hominculus 4 (1991, Alan Morrison reads it as a sexist parable about the consequences of women having too much freedom)
Private Who 15 (1989, Graeme Curry interviewed by Mark Wyman. The original idea was to set the story in the 'bright and brassy' context of 1950s American style – it was a late design decision to make it seedy instead. This idea survived in some elements of visual style. Curry wanted to end the story with Helen A crying over the dead Fifi, so that 'tears have the last word'. However, Clough and John Nathan-Turner wanted to show the Tardis being repainted and a *Wizard of Oz*-style scene where the survivors walk arm-in-arm into the sunset. The notion that the society was in decay came in the middle of the process of composition: by episode 3, Curry and Cartmel had decided they wanted a sense of Terra Alpha tumbling to its own destruction even without the Doctor's interference. Many rewrites were suggested by Cartmel. A late decision was made to set the story at night, and all on the same night and the original idea had been to set it over several weeks, although references in early drafts ('We've only got tonight') suggests that the idea was already there subliminally. Sweets fitted into this idea in that they a cosmetic confection, bad for you and providing no solution to your problems. This led to the Kandyman, and the idea that sweets were being produced to keep the people happy, but brought them no real fulfilment. Curry had originally envisaged the Kandyman looking more like a scientist, in a lab coat and red-The Framed spectacles that he would chew the ends off. Graeme Curry says that – like all Cartmel's writers – he was told to avoid the standard **Doctor Who** story, in which the Doctor sides with revolutionaries to build a just society, but he (unconsciously) proceeded to write it, with the twist that the oppression is the imposition of happiness, so that the Doctor leaves everyone unhappy: 'It was a triumph for humanity to leave the planet crying and unhappy.' At the time he chose 'Sigma' to designate off-world aliens, Graeme Curry did not know that the Doctor's name was Theta Sigma)
Private Who 15 (Chris Clough felt the script too brash and colourful and feared losing the sinister undertones, so he chose instead to play against the implications of the script, heightening it by suggesting a dictatorship running down, a society that had once been colourful but is now decaying. He felt that the problem was to work against the camp qualities of the script and keep up a feeling of menace. Chris Clough decided to cast the Patrol older than the script envisaged, in order to show 'mution dressed as lamb'; but he kept Susan Q younger so that she could plausibly befriend Ace. He did not want it to be simply a thin satire with Thatcher transposed to Terra Alpha. The characters become more and more individual as the story continues, reflecting the fact that people were increasingly thinking for themselves as the dictatorship ran down.)
Protease 3 (1991, Sophia Aldred felt the portrayal of Ace was retrograde, and ignored the season's developments in her character)
Revelations 5 (1989, David Eldridge holds that the Kandyman was intended to look like a normal human being, dressed in pink and with a chef's hat; it was to be apparent that he was not human only when he accidentally cuts off his finger with a cleaver with which he is chopping marzipan, and just sticks it back on again and that he is made of candy only in a later scene when the Kitchen overheats and he starts to melt.)
The Russel Buer Show 3 (1991, Miles Northcott notes that Susan Q



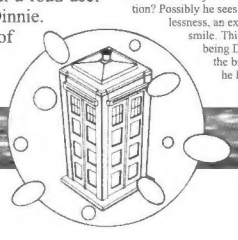
Trivia

As they leave the TARDIS in episode one the Doctor is discussing the events of INVASION OF THE DINOSAURS, making particular reference to the Brigadier coming face-to-face with a Triceratops on the London Underground – an event that occurs in part six.

On learning that aliens on Terra Alpha are identified by the surname tag, Sigma, the Doctor reveals that his nickname used to be Theta-Sigma. This is a reference back to THE ARMAGEDDON FACTOR where the Doctor is recognised by a one-time Time Lord classmate, Drax.

When asked, as part of her audition for the Happiness Patrol, if she knows any songs, Ace says she knows the words of a song about someone dying in a road accident – 'Teen Angel', a one-off hit in 1961 for Mark Dinnie.

The Kandyman was a repository for the brain of Gilbert M's partner and rival, Seivad, according to the book.



starts out depressed but cheers up as the story progresses, reflecting the growth of hope. Is her name an allusion to the singer Suzi Quatro?)
Second Dimension 1/12 (1988, Chris King draws political comparisons to British Conservatism in the 1980s: the right-wing press of the period churned out optimism, and to question that optimism laid a person open to attack)
Second Dimension 2/1 (1989 Korbin Mobberley says the closing sequence is superfluous, and tells us only things we could have taken for granted. It would have been better to end with Helen A weeping over Fifi; He thinks the planet has with a credible social structure and the characterization is strong: there is depth in even minor figures like the snipers.)
Second Dimension 3/2 (1990, Dan Rowley notes details of script cuts, including the note that a smiling skull was to be the alert light in the Kandy Kitchen; he alleges that there were extra cut scenes not restored in the book: that Fifi is the established as being last of an indigenous species that was hunted to extinction by the Earth colonists for sport (like the Dodo); that there is talk of a revolutionary figure called Edward Z; and Helen A sits down to watch the Earth sitcom *Oh Crikey*. He compares Priscilla P and Daisy K to the women in the American soap operas, **Dynasty** and **Dallas**; and to Diana and Lydia in the American science fiction series, **V**, while Helen A's relationship with Fifi recalls Blofeld's with his cat in the James Bond films. The Kandyman recalls The Brain of Morbius: both stories have scientists building bodies for the minds of dead colleagues, as detailed in the book)
Second Dimension 3/3 (1990, Andy Booth notes that Helen A is attacked for lacking experience in the areas she meddles with: she has never felt the need for unhappiness until the death of Fifi – just as Thatcher did not understand the need for the NHS, State Schools, etc., and so did not appreciate the hardships her policies inflicted. Bureaucratic insensitivity is attacked in the reference to a township's being massacred for the sake of policy; and Trevor Sigma represents a 'complicated and stupid' bureaucratic process)
Second Dimension 3/4 (1990, Paul Gilbert questions the 'gay' interpretation of the story on the grounds that it is the repressive police force who wear pink most prominently, and that therefore the allegory does not fit on a visual level)
Sidrat 2 (1989, Andy Booth expands on the politics of the story, in particular the analogy to the Thatcher government's hostility towards gays. He notes that The Happiness Patrol are a police force showing political bias towards the rulers in their treatment of minorities and demonstrations – cf. the police's role in the 1983 miners' strike and the suppression of gay pride marches. The gagging of dissident opinion reflects the Thatcher government's treatment of the unions. He expands on the gay interpretation by noting that there are a number of possible allusions to homosexuality in the script. Pink – a colour preponderant in the story – is a colour adopted as an emblem of gay pride, but which is also an emblem of the slaughter of homosexuals in concentration camps. The camp qualities of the script and performances have suggested the transvestite stage musical, *The Rocky Horror Show*; and Priscilla P's line I am what I am' is the title of a song from *La Cage Aux Follies* (1978), that became a gay anthem. The story's bleak feel and sense of the clandestine reflects a possible future for minorities in Britain, following the anti-gay effects of Clause 28. The reference to censorship of literature reflects what was feared would happen under Clause 28. The fact that all off-worlders must wear badges may reflect Thatcher's proposed identity card scheme, or the similar system in Hitler's Germany. The Doctor's attack on the 'opportunities' Helen A has given people as 'tawdry party games' may be a swipe at Employment Training, YTS, etc)
Skaro 5/2 (1990, Tom Beresford says The happiness Patrol is 'a bitter, cynical, and sardonic tale' in its political comment.)
Skaro 6 (1992, Michael EP Stevens argues against the gay interpretation, saying that the killjoys seem asexual rather than homosexual, and depression is not an exclusively gay condition.)
Skaro 7 (1993, Matthew Jones focuses on the gay interpretation. In this story Happiness can be taken to stand for heterosexuality, while the story deals with the policing of alternative sexualities: the aim is to cause sexual dissidents to disappear (as Clause 28 eliminated positive images of homosexuals). One of the ways in which they are repressed is by the insinuation that they are sub-human, just as Helen A dismisses the Pipe People as vermin). The Patrol uses *agents provocateurs*, as the police in 1980s Britain did to arrest gay men for soliciting. Helen A's support for family values ('Families are important to people's happiness") reflects the Thatcher government's emphasis on the heterosexual nuclear family as the only way of life. It is thus appropriate that the conclusion should dismantle her family (Fifi dies and Joseph C leaves her. The story is 'a celebration of difference', which attacks those who insist that there is only one way of living, and try to force others to fit that – a reading which ties in with the anti-Conservative political themes.)
Sonic Screwdriver (1995, Andrew Cartmel interview. Some of the rewriting was done on location for Remembrance of the Daleks, at the school.)
Sounds (7 January 1989 Sophie Aldred says that a significant amount of Helen A's last speech 'was taken directly from Thatcher'.)
Spectrox 8 (1990, Tat Wood notes that the story evokes a world that resembles childhood as represented in stories, partly through the design elements, and partly through borrowings from well-known stories: the Pipe people may be inspired by *The Borrowers*. The key to the story is that bestowing of a label makes the person so labelled less than human and so easy to kill: it is when the Doctor makes himself a person by talking to the sniper that he ceases to be in danger. Helen A's regime seeks to deny the underside of life, partly through this exclusion process, and partly by co-opting parts of it into the establishment. Thus the Happiness Patrol are dressed like prostitutes (their name recalls the 'Joy Division', the Nazis' elite whore corps), in order to defuse sex, for example. The political and cultural repression is a reflection of emotional repression on the part of Helen A: 'the entire planet is [her] neurosis writ large'. To save herself the bother of having a downside, she has projected it onto the Kandyman, whom, significantly, she never meets in the course of the story. The story shows what happens to people who try to live real lives in an unreal world: they either rebel or crack up. The conclusion shows Helen A weeping, her repressed unhappiness returned from her unconscious. In political terms third world debt is an issue: Terra Alpha's economy has to produce sugar to pay the planet's off-world debts, but which is too small to support the population; thus the foreign creditors have suggested ways of reducing numbers, and have imposed target figures. The result is the 'routine disappearances'.)
Star Begotten 12 (1990, Daniel O Mahony notes that the Doctor's attack on Fifi is out of character insofar as McCoy seeks to avoid showing him committing acts of violence.)
Starburst 125 (1988, Chris Clough interview. The original scripts called for the Patrol to be dressed in cheerleader skirts. The story changed a lot in the course of the writing. Their make-up is cracked: Chris Clough wanted to suggest that 'they were all too old to carry off the pretty girl image, and that they got up in the morning and just added another layer to their caked make-up'.)
Strange Matter 1 (1990, Helen A is seen as a character needing optimism around her because she is politically insecure: it is because rebellion is so close that she needs to make everyone happy. As the revolution proceeds, she blocks events out of her mind.)
TARDIS (1990, Peter Linford attacks the story for bias, arguing that it adopts the viewpoint of the dissident minority rather than the majority 'who, if not satisfied, are mainly unaffected' by Helen A's regime; and that, in attacking the economic basis of society, the revolution that overthrows Helen A also condemns the people of Terra Alpha to poverty.)
TARDIS (April 1989, Sheila Hancock interview. She brought Thatcher references to her performance, using some of Thatcher's vocal and rhetorical characteristics, such as putting emphasis on the wrong word. When she spoke to camera, she was consciously imitating the 'unctuousness' of some political leaders.)
TV Zone 13 (1990, Glen Wallace comments that Susan Q was the main victim of script cuts)
TV Zone 93 (1997, Peter Griffiths says that the structure is loose, with too much material obscuring the line of the narrative. Dispensable elements include the Pipe People, the Kandyman, and the Late Show at the Forum)

THE HAPPINESS PATROL

Series Twenty-Five
Story Two
Serial 152
Code 7L

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Graeme Curry
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Chris Clough

Cast

Helen A [1-3]	Sheila Hancock
Silas P [1]	Jonathan Burns
Daphne S (Killjoy) [1]	Mary Healey
Daisy K [1-3]	Georgina Hale
Trevor Sigma [1-3]	John Normington
Trevor C [1-3]	Ronald Fraser
Harold V [1]	Tim Barker
Priscilla P [1-3]	Rachel Bell
Gilbert M [1-3]	Harold Innocent
Earl Sigma [1-3]	Richard D Sharp
The Kandyman [1-3]	David John Pope
Susan Q [1-3]	Lesley Dunlop
Wences [2-3]	Philip Neve
Wulfric [2-3]	Ryan Freedman
Sniper: David S [2]	Steve Swinscoe
Sniper: Alex S [2]	Mark Carroll
Forum Doorman [2-3]	Tim Scott
Newscaster [3]	Annie Hurley

Small roles:

The Happiness Patrol [1-3]	Julie Lawrence
	June Easther
	Carole Mudie
	Angie Alaimo
	Heather Downham
	Olwyn Atkinson
	Selina Gilbert
Harold L: Execution Victim [1]	Cy Town
Pipe People [2-3]	Steven Martin
	Charles Martin
	Bilent Hassan
	Lee Pearse
Leading Drone [2-3]	Barrie Wilkinson
Drones [2-3]	Two unknown actors
Billposter [2]	Duncan Pettigrew

Crew

Title Music by	Ron Grainer
Arranged by	Keff McCulloch
Incidental Music	Dominic Glynn
Special Sound	Dick Mills
Production Assistant	Jane Wellesley
Production Manager	Gary Downie
Assistant Floor Managers	Lynn Grant
	Alex Starr
Floor Assistant	Don Babbage
Lighting Director	Tony Kendall
Lighting Chargehand	Scott Talbot
Studio Sound	[3] Trevor Webster
Grams Operator	Mike Weaver
Harmonica Player	Adam Burney
Senior Studio Engineer	Adrian Corcoran
Video Effects	Dave Chapman
Vision Mixers	Shirley Coward
Video Tape Editors	Hugh Parson
	Malcolm Warner
Technical Co-Ordinator	Richard Wilson
Senior Camera Supervisor	Alec Wheal
	Geoff Clark
Camera Crew	11
Production Operative Supervisor	Tony Sargent
Props Buyer	John Charles
Costume Designer	Richard Croft
Costume Assistant	Leah Archer
Dressers	Debbie Roberts
	Michael Johnson
	Robin Smith
Make-Up Designer	Dorka Nieradzik
Make Up Assistants	Jayne Buxton
	Sara Ellis
	Anna Lubbock
	Francoise Cresson
	Mark Phillips
Visual Effects Designer	Perry Braham
Visual Effects Assistants	Paul McGuinness
	Mike Tucker
	Russell Pritchard
	Alan Marshall
Special Props	Susan Moore
	Stephen Mansfield
Graphic Designer	Oliver Elmes
Computer Animation Designer	CAL Video
Design Assistant	John Asbridge
Finance Assistants	Philip Harvey
	Kate Easteal
	Hilary Barratt
Producer's Secretary	Lorraine Godding
Production Associate	June Collins

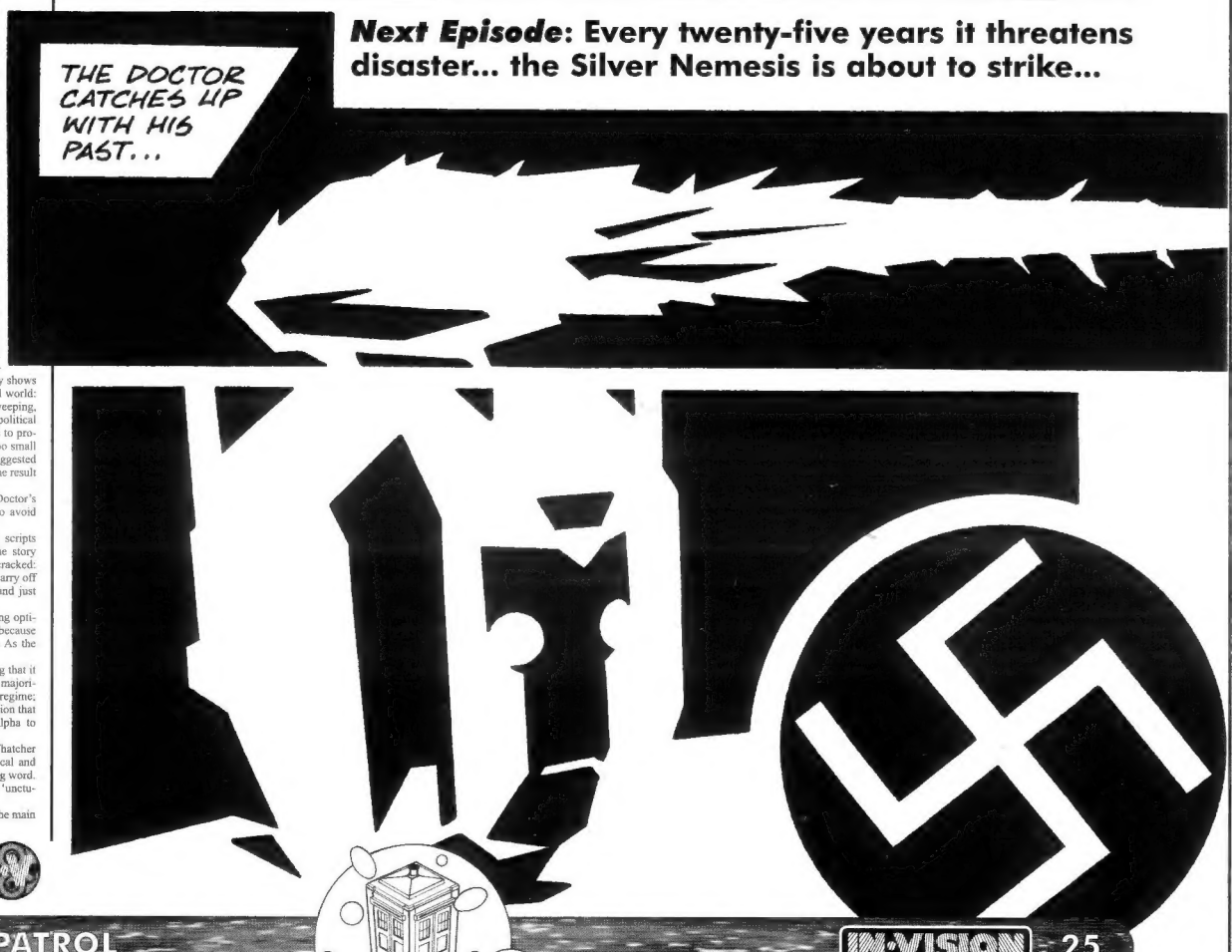
Rehearsals
14th — 25th July 1988
1st — 9th August 1988

Studio recording
26th — 28th July 1988, TC3
10th — 11th August 1988, TC8

Transmission
Part One Wednesday 2nd October 1988
19.35pm, BBC1 (24'51", 19.35.09 — 20.00.00)
Part Two Wednesday 9th October 1988
19.35pm, BBC1 (24'48", 19.35.29 — 19.59.17)
Part Three Wednesday 16th October 1988
19.35pm, BBC1 (24'25", 19.35.19 — 19.59.44)

Programme Numbers
Part One 50/LDL/K224J/73/X
Part Two 50/LDL/K245D/72/X
Part Three 50/LDL/K246X/73/X

Audience, Position and Ratings
Part One: 5.3 million, 96th, 67%
Part Two: 4.6 million, 104th, 65%
Part Three: 5.3 million, 88st, 65%


THE DOCTOR CATCHES UP WITH HIS PAST...
Next Episode: Every twenty-five years it threatens disaster... the Silver Nemesis is about to strike...

07E 2·80